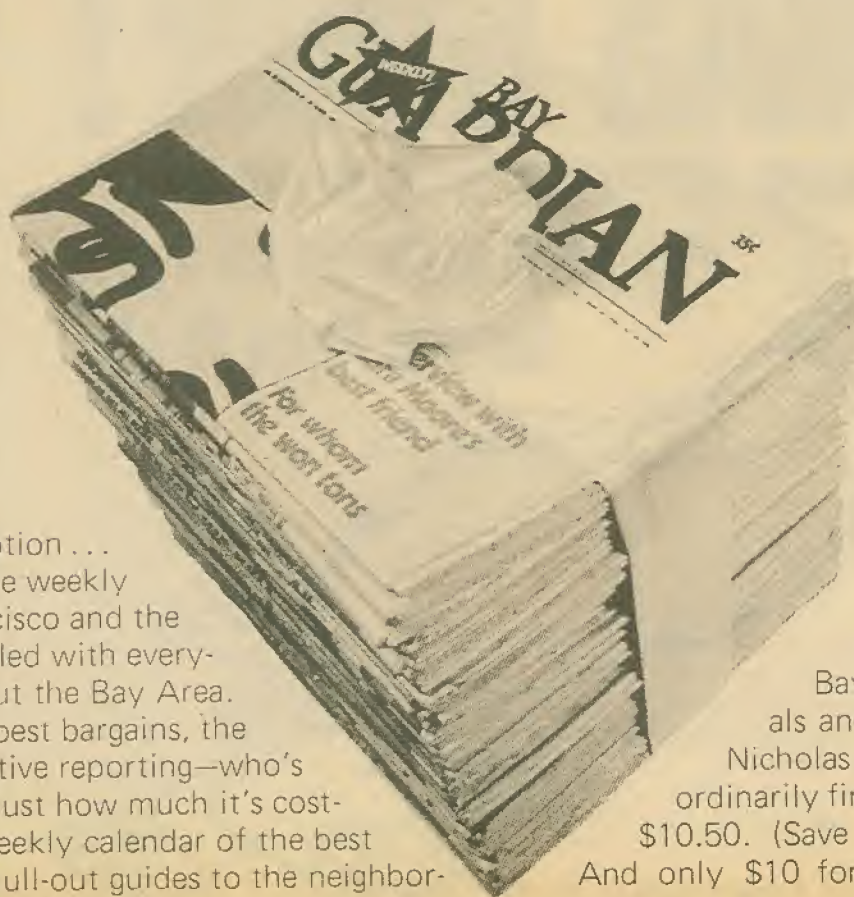


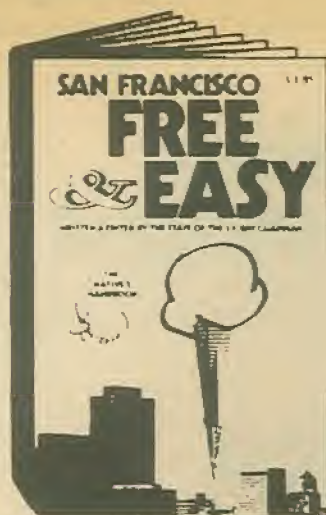
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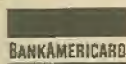
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letters

Free to be poor

Judge Robert Kroniger appears to feel in his ruling on the Scherr case [Guardian, 11/21/75] that nothing "appears to foreclose" a man "or a woman" from having as many wives and families other than a legal one, the only limiting factor being "physical and financial stamina."

I appear to feel that his ruling is a perfect example of the majesty of the law vs. reality, for how many women can maintain more than one legal family? This province is open only to a man, thus while the poor and the rich have the "freedom" to sleep under the bridges of Paris, one finds very few rich huddled on the banks of the Seine (and not one judge).

George Kaufman
Berkeley

How's that again?

I was fascinated by the letter from Van Amburg lambasting you and Fred Gardner.

I followed the letter carefully and just did not understand what Van Amburg meant when he said that "I start at ten in the morning each and every day...and I rewrite to correct mistakes...or to make sense out of it...or to develop a lack of flow..."

I've learned to accept TV programming for those with high IQs of 70 or 80, but this is the first time I understood that an anchor man wanted to "develop a lack of flow."

Don't you think that news programs would be better if there was a "flow" to the presentation of the news? I do.

Robert Kahn
Lafayette

'Semantic Blackjack'

Larry Peitzman's review of *Dog Day Afternoon* [Guardian, 11/21/75] is particularly bothersome. He throws around psychiatric labels—pathological, neurotic, sociopath, obsessive—casually and as if they make sense. But psychiatric jargon is intellectually nonsensical and basically a semantic blackjack.

Peitzman asserts that Pacino's characters, including Serpico and Sonny, are not "society's victims, [but rather] society's enemies." He acknowledges feeling threat-

ened by these characters, and then proceeds to invalidate them with his pseudo-medical bullshit. The function of psychiatric labelling is thus laid bare.

I, on the other hand, identified strongly with both Serpico and Sonny as all-too-human victims. Sonny's problem, for instance, was no disease of the mind, but rather that he and his lover needed free medical care.



Am I alone?—or does the Bay Guardian need a politically aware film critic?

Regardless, please keep psychiatric swear words out of your newspaper. Many of us who have been hit over the head with them don't like it.

Wade Hudson
Network Against Psychiatric Assault
San Francisco

The downtown vote

Re Terrence Ryan's letter [Guardian, 11/21/75], business district addresses are being checked for illegal voting.

Standard Oil Building, 225 Bush, had two less voters than the Laborers Union hall at 3271 18th Street (0 vs. 2).

Russ Building, 235 Montgomery, had four registered, with three voting.

Local 400 could make up for some of its past voter fraud hanky-panky by assigning someone to really work over the business district precinct books. It's a monumental task, sorting out hotels, penthouses, offices etc.

Jackson Rannels
San Francisco

THE SAN FRANCISCO BAY GUARDIAN

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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The Guardian endorses

George Moscone for Mayor

The Guardian strongly affirms its endorsement of George Moscone for mayor of San Francisco.

We have become concerned during the run-off campaign that Moscone, moving to the center to pick up votes from Feinstein, Ertola and Marks, was pulling back on some of his earlier strong campaign stands on development and Manhattanization. He floated out a trial balloon for Dianne Feinstein as Chief Administrative Officer, an unexciting prospect. He spoke at a political breakfast for downtown merchants co-hosted by Cyril Magnin (who should never be appointed again to a commission in San Francisco, based on his turn on the Port Commission) and Bill Coblentz (who should have been bounced from the Airport Commission for conflict of interest).

Three reasons for Moscone

Magnin and Coblentz, Alioto warriors to the end, aren't the type who put starch in Moscone's statements that he'll fire all commissioners to bring virtue and justice to City Hall and that he'll fight Manhattanization to the point he'll allow no new highrise buildings.

We've also liked many things about Sup. John Barbagelata on the board. His personal integrity. His ability to put Sup. Bob Mendelsohn on the ropes now and then. His courageous and often lonely stands against the Yerba Buena convention center, against powerful labor union leaders, against sweetheart deals and monkey business at the Port, against a city budget he considered excessive, in favor of tough conflict-of-interest legislation. His campaign stands on stopping violent crime, on the Muni and on senior citizens are excellent. He's his own man. He's a hard-working, sometimes excellent supervisor. He won our endorsement the last time he ran for the board.

But when it shakes down, we believe there are three essential reasons to go for Moscone over Barbagelata: their respective stands on Manhattanization, Moscone's ability to work with diverse groups as opposed to Barbagelata's cranky divisiveness and their priorities for the people of the city.

Moscone has won the overwhelming support of environmentalists and neighborhood groups. His anti-Manhattanization record is clear: as a supervisor, he was one of only two votes against the Yerba Buena debacle back in 1963; he led the 1966 fights against the Panhandle and Golden Gate freeways; he was an early backer of the first neighborhood attempts to win downzonings. As a state senator, he helped defeat the US Steel and Ferry Port Plaza developments which were promoted by Joe Alioto for the Port; he fought against UC Medical Center expansion; voted against the Southern Crossing.

Stands on Manhattanization

During the campaign, Moscone has come out strongly in favor of re-planning Yerba Buena Center, with an eye to the needs of working people and not to the special interest "tourist industry"; against more airport expansion; against current destructive plans for development of the Northern Waterfront; in favor of municipalizing PG&E and against continued downtown highrise, high-intensity development.

On the other hand, Barbagelata as a supervisor has opposed nearly every neighborhood downzoning, voted against increased parking taxes for downtown garages, in favor of non-profit parking garage bonds and in favor of the enormous Playland development. He stood in the forefront against neighborhoods in promoting and voting for destructive expansion plans by UC Medical Center and St. Mary's Hospital.

Although he finally moved against the YBC convention center, he had previously

voted approval of bonds for that same center. In much the same negligent fashion, he voted in favor of airport expansion bonds even though he admitted during the campaign that he knows virtually nothing about the airport.

During the campaign, Barbagelata has pointed to his RAP program and his plan for garden apartments for senior citizens as evidence that he's a candidate of the neighborhoods. But he's also come out in favor of BART to the airport, BART to Marin, BART down the Peninsula, opposed municipalization of PG&E and has favored continued highrise, high-intensity development downtown, all the while insisting that business is paying more than its share in SF and the city's business taxes must be ended.

Moscone enjoys support from every segment of the community—including Third World people, women's groups, labor unions, gays, environmentalists, senior citizens and from nearly every neighborhood. As majority leader of the State Senate, he has learned lessons of give-and-take between opposing interest groups and divergent interests.

Barbagelata, on the other hand, seems constantly surrounded by conflict. As one of his colleagues on the Board of Supervisors told the Guardian, "John says he won't compromise on big issues. The fact is, he won't compromise on any issue. It's either his way or no way."

People or statistics

Finally, Moscone and Barbagelata differ sharply over priorities. Moscone has racked up a splendid record on social services in the State Senate and maintains that "Social services are my first priority." Moscone recognizes the city's fiscal problems, but also realizes that more, not fewer, services are desperately needed by people victimized by Manhattanization. He puts his emphasis on finding new revenues (another try at a commuter tax, more taxes on highrises) and building accountability into the budget.

Barbagelata wants to take a meat axe to the municipal budget. He wants to cut costs, freeze jobs, cut back on city workers, cut back on services. His first priority is to create a favorable climate for business and he speaks longingly of rescinding the city's business and payroll taxes, both of which would add increased tax load on renters and homeowners.

Moscone would be a better mayor than Barbagelata. He would be a stronger leader, a better implementor, a mayor who could bring people together and who considered human needs, not budget statistics, first. George Moscone stood up to the downtown Chamber of Commerce/Examiner/Feinstein establishment in the primary election when they tried to blame all the city's problems on the twin scapegoats of city residents who demand city services and city workers who provide them. In the four weeks since the primary, Barbagelata has inherited the downtown's support with his single-minded "belt-tightening" approach to city government. Moscone meanwhile has emerged more clearly than ever as the city's first best hope against Manhattanization.

Vote for George Moscone on Dec. 11. ■
—Bruce B. Bruggmann

KQED endorsements

The Guardian's endorsements for the KQED Board of Directors will be in the next issue. Meanwhile, KQED members can get information about the candidates from the management (in the December Focus), from Members Action Program's November newsletter (call 665-1713 or 386-8310 for a copy) or from the Committee to SAVE KQED (call 635-6398). The Committee to SAVE KQED is sponsoring a public meeting at noon, Sat., Dec. 13 at the First Unitarian Church, Franklin/Geary, SF.

on guard!

Insurance Crisis at Berkeley Free Clinic

The Berkeley Free Clinic, Women's Health Collective and six other free and community clinics in Alameda County may have to close early next year because Signal Insurance, the firm that carries their malpractice insurance, was put out of business in September by the State Insurance Commission. The possibility that they may shut down has sent local politicians scrambling to slap together some type of relief for the thousands of county residents who would be left without medical coverage.

California's State Insurance Commission shut Signal down after discovering that the company and Imperial Insurance, its "mother" firm, were \$7 million in the hole. Since then, a number of free and community clinics around the state have folded because their Signal coverage expired and they could not find inexpensive malpractice coverage elsewhere.

"It's not that we can't get health insurance elsewhere," Berkeley Free Clinic staffer Howie Dyckoff told me, "but the rates are just too high. The cheapest policy we could find was three or four times as much as we are paying with Signal, and we can barely afford that."

State Insurance Commissioner Wesley Kinder has the power to let Signal go back into business and renew its coverage of over 190 free and community clinics all over the state, but so far he has refused to do so, saying Signal was so overextended that letting the company issue policies would be no favor to the free clinics

it serves. Kinder told the Daily Californian, "If a company is insolvent, it's insolvent."

Berkeley City Councilwoman Ilona Hancock has proposed that the city of Berkeley put pressure on Kinder directly to allow Signal to renew its coverage of the three clinics located in Berkeley. Hancock brought her measure before the council on Nov. 25, but so far there has been no action on it.

Alameda County Supervisor Tom Bates has gone a step further: last week Bates proposed a similar resolution, got it passed, then took it to a state Assembly Finance and Insurance Committee hearing on the community clinics' malpractice crisis in Los Angeles. Bates testified at the hearing to ask that Signal be allowed to continue its coverage of community clinics, even though he thinks it unlikely that the state will buy this solution. Bates told me all the other parties in the malpractice fiasco—doctors, lawyers and insurance companies—have powerful lobbying machinery to help them get what they want from the state, while the free clinics have slim resources and little political clout. "The community clinics are like a mouse being trampled on by elephants," Bates said.

Failing that, Bates told me the county would probably have to step in and ante up enough money so the clinics can offset higher malpractice insurance rates they will be charged by other companies. "It's really the county's responsibility to provide health care services, and we would logically be the ones to do it. But it's not a good alternative. If we have to pay more money to support community clinics, both the clinics and the county would prefer that the money provided more services, not something like insurance coverage that really doesn't benefit health service consumers."

—Bill Wallace

Bay Cablevision shorts out

When the Berkeley City Council meets Dec. 4 for a special public hearing, the meeting is scheduled to be broadcast live to cable TV subscribers by means of a new \$800 modulator the city recently purchased. It will be the first time the modulator has ever been used for a live council broadcast—and the first live cable broadcast of a government meeting in this area. Ironically, the subject of the public hearing will be Berkeley's much-criticized cable TV service, Bay Cablevision.

Bay Cablevision is asking the city for permission to double the rates it charges cable subscribers in Berkeley. Insiders say it is unlikely the city will go along. The reason: critics say Bay Cablevision hasn't lived up to all the conditions of its Berkeley franchise, it is currently involved in a legal action against the city and allegedly owes Berkeley \$80,000 in back franchise fees.

When Bay Cable started operations in Berkeley, the company promised to open a public access station, offer news programming and provide other benefits which so far haven't materialized. And although Bay Cablevision agreed to provide public access programming in its contract with the city, the company now says public access will be conditional upon receiving the rate hike.

These developments have some Berkeley residents hopping mad. Gloria Belsky, a member of Berkeley's Public Access Consortium, a group of residents that wants to open up access to television and upgrade service to TV consumers, told me not only will the city probably deny Bay Cablevision's rate increases request, but it may also repeal the company's franchise.

Berkeley has set up a cablevision committee to look into the city's problems with Bay Cable and to recommend action. Although the committee has not gone on record in favor of any specific moves on the cablevision issue yet, its members have come to an informal consensus that Bay Cablevision shouldn't get a rate hike because it hasn't served the city well.

Bay Cablevision has filed a \$1.25 million claim against the city for refusing to let the company raise its rates to subscribers. "We've been trying for two years to get the city to approve a much-needed rate increase," Bill Farrow, Cable's lawyer said, "but the city has refused to grant us relief. That's breach of contract."

Farrow shrugs off other critics' charges against Bay Cablevision: "The things they're saying are so vague it's difficult to respond to them. They say it's important to have access, but most of the ones doing the yelling aren't subscribers. It makes you wonder whether it's public access they want or control over it."

—Bill Wallace

Weekly Award

The Perry Mason "Scales of Justice" Award to Los Angeles Police Chief Ed Davis. Davis said last week that California's liberalized marijuana law, which makes possession of small amounts of marijuana a misdemeanor and which goes into effect in January, won't stop him from coming down hard on dope smokers. Davis announced that beginning in January, all of his officers will carry a "vest pocket size" scale to permit officers to weigh the amount of marijuana a person is holding on the scene. "So if those cats think they're going to get away with very much, they're all wet," Davis said. Give 'em hell, Ed.

NEW DIRT ON SUNSET SCAVENGERS

The outrageous 30% SF garbage rate increase announced on Nov. 28 not only perpetuated the scavenger monopoly at city hall, it was probably illegal as well. The Guardian has learned that the SF Refuse Collection and Disposal Rate Board probably violated the Brown Act because it made its decision in secret. (The rate increase decision also ignored new evidence of a corporate network apparently designed to systematically boost scavenger profits.)

Sup. Quentin Kopp told the Guardian, "It would seem to me they met in secret and made a decision." The rate control board held a public hearing Nov. 26, but did not take a public vote on the increase. Instead, board members (city controller John Farrell, PUC general manager John Crowley, and Tom Mellon, SF's Chief Administrative Officer) announced at

the close of the public hearing that they would take the matter "under submission." Two days later, without a public vote, they announced approval of the increase. Sup. Kopp has asked for the city attorney's opinion on the legality of the decision.

But before the city attorney could rule on Kopp's complaint, the rate control board rescinded its Nov. 28 decision and announced that a public decision would be made Dec. 5 at a new hearing. "The Nov. 28 decision was premature, after consideration of the Brown Act," Steven Dykes legislative analyst for CAO Tom Mellon, admitted to the Guardian. (Mellon was in Florida at a National League of Cities convention and could not be reached for comment.)

Sup. Kopp is not satisfied. "I just think they've laid themselves open to a rate-

payer's suit for violation of the Brown Act," Kopp told the Guardian. "One wonders whether the written decision [Nov. 28] taints the whole proceeding. The actual decision must have been made in private."

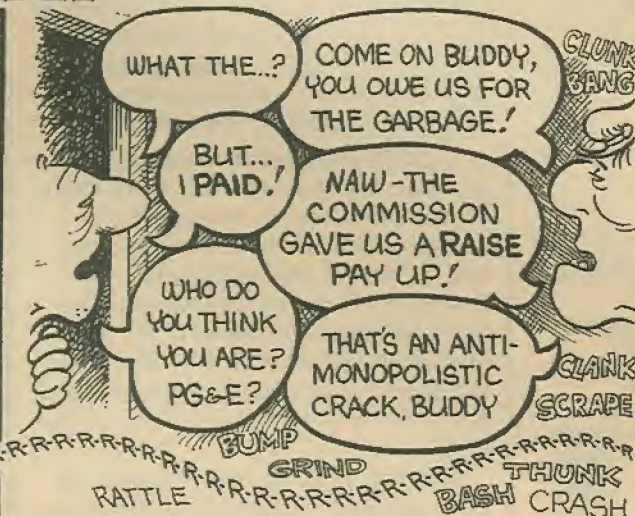
The rate control board agreed on the whopping increase despite evidence that Sunset Scavengers has created a network of incestuous paper corporations which deal with each other. In an Oct. 15 staff analysis from the Department of Public Work (whose head, Myron Tatarian, has participated, as has Mellon, in scavenger-sponsored junkets) revealed that a holding company named "Enviro-Cal" now owns both Sunset Scavengers and an octopus-like structure of other subsidiaries which charge Sunset for their services. For example, buildings and properties formerly owned by Sunset are now owned by an Enviro-

Cal subsidiary, "Sunset Properties," which charges undisclosed rents to Sunset Scavengers. Likewise, "Enviro-Com," another Enviro-Cal subsidiary, charges Sunset Scavengers an undisclosed amount for billing and data processing.

Sunset and Golden Gate Scavengers are allowed to charge enough to give them a 5% profit after taxes, beyond their expenses. But the Enviro-Cal labyrinth of corporations allows Enviro-Cal extraordinary influence over the total of Sunset Scavenger's expenses. The higher the expenses (from Enviro-Cal subsidiaries) the higher the profits and the higher the garbage collection rates. This, in light of the Scavenger's phenomenal 42.5% return on invested capital last year, [see Guardian, 9/13/75], is one more reason to demand the scavengers open up their books for a public investigation.

—Katy Butler

DUTCH FLAT



by R. DIGGS

SQ-6 Trial

Who killed George Jackson?

Defense lawyers for the San Quentin Six, who have contended from the start of the trial that George Jackson was assassinated in San Quentin Prison Aug. 21, 1971, attacked the prosecution version of his death in recent trial testimony. According to the official version, Jackson was killed as he ran out of the maximum security Adjustment Center toward the prison's North Wall. Officer Frank Bortfeld, on a gun tower to Jackson's right, fired once, hitting him in the ankle. Officer John Frank on a gun tower to Jackson's rear, fired once, hitting him in the back with a fatal bullet which exited his head.

Jackson's ankle wound, virtually ignored through most of the trial, could prove the key to the defense's assassination contention. Evidence presented by prosecution experts and San Quentin guards over the last several weeks indicated that the ankle

Dufficy protested, "But Mr. Burd said a man can't run like that . . ."

"I've made my ruling, Mr. Dufficy," stated Judge Henry J. Broderick, and forbade discussion of the matter.

Burd said he repudiated his original analysis of the evidence and reversed his opinion about the bullet's trajectory because two weeks ago Herman told him of small lead pellets imbedded in Jackson's leg, revealed by X-rays of Jackson's body. This new information, he testified, led him to reexamine the evidence and to his new conclusion. However, defense lawyer Charles Garry demonstrated that Burd had had in his possession for two years the X-ray report describing those lead pellets.

Toward the end of his fourth day on the stand, a shaken Burd admitted, "It wasn't my job to investigate this case. I wasn't concerned with which guard fired which shot. I thought this was an open and shut thing."

—Eve Pell

Follow that story!

Unionizing at the Guardian (11/21/75): On Dec. 3 Guardian publisher Bruce Brugmann and the joint council of the Bay Area Typographical Union (ITU) and the SF-Oakland Newspaper Guild agreed on Dec. 26 as the date for a secret National Labor Relations Board-supervised union certification election at the Bay Guardian.

The agreement took place five days after Brugmann announced "economic layoffs" of ten part-time and three full-time Guardian employees. "We consider this a direct attack on our union organizing," said union supporter Jerry Roberts. "Some of our strongest union supporters were fired. In some cases, neither seniority nor any other rational criterion for layoffs was applied."

"From the outset, we have done nothing to interfere with union organizing and, if the staff votes for a union on Dec. 26, we will have a union at the Guardian," said Brugmann. "We've had heavy losses since we've gone weekly, and we've had to make economic cuts and layoffs throughout the paper. We are hopeful this will bring expenses into equilibrium with income, and we'll be able to make it as the weekly newspaper of San Francisco and the Bay Area."

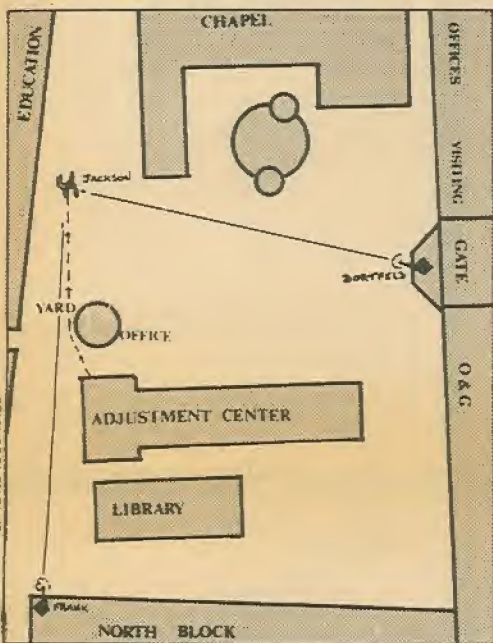
—K.B./B.L.

KGO-4 (8/9/75): A SF Municipal Court jury returned verdicts on Dec. 2 in the cases of two people arrested after an alleged police riot at a demonstration at KGO-TV last summer. After seven hours of deliberation, the jury acquitted Gina Milbourne of battery on a police officer and resisting arrest but convicted Mike Ryan on the same two charges. Ryan faces a maximum of two years in jail and a \$2000 fine when he is sentenced Dec. 29.

During the trial, at least two witnesses confirmed testimony presented in the Guardian that SFPD officer Richard Manning unduly assaulted several demonstrators during the melee, which began as a peaceful picket line protesting KGO's airing a film clip about the Ku Klux Klan.

Brad Noel and Bill Hunington, two other demonstrators who were arrested and allegedly attached by police, go on trial Dec. 15th in Superior Court, Dept. 22 on felony assault charges. If convicted, Noel and Hunington face possible life prison sentences. The Committee Against Racism and the Progressive Labor Party, which co-sponsored the KGO demonstration, will form a picket line on Dec. 16 at 8:30 am at the SF Hall of Justice in support of the two men. ■

—J.R.



wound came from a shot from the rear. This evidence contradicts what criminalist David Burd and autopsy surgeon Dr. John Manwaring concluded from their 1971 study of Jackson's body and clothing. Their 1971 report stated that the bullet entered the lower leg from the rear and exited the inner side of the ankle, which implies that it only could have been fired by Frank, from his position behind Jackson. And if Frank's one shot hit the ankle, who fired the fatal shot, which also had to come from the rear? Was there a third shot which prison authorities failed to report by an unnamed killer?

As if to counter these questions, Burd repudiated his 1971 report when he took the stand Nov. 20. In a surprise move, he contradicted the testimony of the autopsy surgeon by asserting the ankle wound bullet entered above the instep and exited the rear. If Burd's reversed trajectory claim was correct, then Bortfeld could have fired the ankle shot, Frank could have fired the fatal shot, and the official version of Jackson's death could still stand.

Defense lawyers cross-examined Burd Dec. 1, over numerous interruptions from the judge and objections from the prosecutor. Burd could not adequately answer many defense questions to his newly revised theory. When asked how a bullet exiting the rear of the lower leg could have ripped a sizable hole in the skin but failed to tear a hole in the trouser leg, he replied the bullet must have "dribbled out" and fallen to the ground.

After Burd denied that Jackson (or anyone) could run with the left leg extended in front of him, defense lawyer Michael Dufficy attempted to introduce a photograph from the sports page of a SF 49er linebacker running in that very position. Assistant D.A. Jerry Herman asked to have Dufficy cited for misconduct, and the judge forbade the use of the photo.

Finding faults in the Chron's big quake story

BY BURTON H. WOLFE

Either because they were hurting for copy or because they figured Thanksgiving Day 1975 would be a good time to dump it in the paper, on Nov. 27 the Chronicle's editors finally got around to publishing a 3½-year-old earthquake story. And, as they usually do when handling a controversial topic, they botched it.

The story first appeared in the Bay Guardian of Jan. 31, 1973, under the headline: "Earthquake! New Federal Report Warns Bay Area Quake Will Kill 10,000 in 'One of the Greatest Disasters Ever Experienced in the US.'" As I explained then, the President's Office of Emergency Preparedness (OEP) ordered the National Oceanic and Atmospheric Administration (NOAA), a branch of the Commerce Department, to prepare a report on the possible and probable effects of a major earthquake in the Bay Area. The NOAA delivered a 216-page report to the OEP in July 1972, and it became the standard guide all federal and state agencies now use in planning for a major earthquake disaster in the nine counties around San Francisco Bay.

As part of a deliberate effort to avoid publicity, the OEP printed only 100 copies of the NOAA report and did not send any to the media. Several local newsmen heard references to it without knowing what was being discussed, and they unwittingly tipped me off to its existence. My summary of the report in the Bay Guardian then became the only major account of it until the Chronicle's Thanksgiving Day obfuscation almost three years later, under the headline: "What's doomed in a Bay Area Quake."

The individual appearing as the central source in the Chronicle story, Karl Steinbrugge, is manager of the earthquake research unit of Insurance Services Office (also known as Pacific Fire Rating Bureau). He is therefore the key individual all Bay Area insurance companies turn to for evaluations of earthquake-resistant designs included in building plans.

Steinbrugge was the principal consultant that the NOAA used in preparing the definitive earthquake report for the OEP. His main assistant in compiling the report, SF structural engineer Henry J. Degenkolb, says that Steinbrugge wrote major parts of it. Steinbrugge, apparently embarrassed by newspaper publication of some of the report's conclusions, denies that. The NOAA does not deny it. Steinbrugge is given chief credit for the report.

Since Steinbrugge and Degenkolb are the only structural engineers mentioned in the Chronicle's story, the reader has to assume they are the only sources for the following statement that appeared under reporter William Moore's byline:

"The consensus among many structural engineers is that most of the highrises in downtown San Francisco would remain structurally intact, although there might be extensive interior damage, elevator failures and sporadic fires."

If you have followed Steinbrugge's writings and speeches, as I have, you know this information comes from him. He is the Bay Area quake expert that everybody keeps quoting. He is the chief

propagandist for the line that appears in the NOAA report and elsewhere about "experts" expecting no more than 3% of SF's highrise buildings to collapse in a big quake. But it's just as easy for an informed person to break up Steinbrugge's line as it is for an earthquake to snap power lines. Start with this question which I asked Steinbrugge:

"Mr. Steinbrugge, do you know for a fact what will happen to any given highrise building in a major quake?"

Steinbrugge's answer: "No."

Why not? Steinbrugge keeps telling us that the highrises are constructed according to the latest quake-resistant principles and there is little chance of their collapsing. So, why can't he look at the Bank of America World Center or the Transamerica pyramid and say definitely they will stand? The answer to the question is quite simple: it's because there is no such thing as an earthquake-proof building. Earthquake-resistant, yes. But nobody knows how to build an earthquake-proof building.

Right, Mr. Steinbrugge?

"That's correct," Steinbrugge admitted to me. "It's not in the nature of the art [of building buildings]."

The inability of structural engineers to design an earthquake-proof building has little importance in New York. It is vitally important here because of a condition described by Moore in his Chronicle story:

"Part of downtown, the South of Market Street area and many other reclaimed parts of the bay rest on sand fill, generally regarded as the most hazardous ground conditions in an earthquake. During a quake, such land can subside or, on occasion, even turn into something resembling quicksand."

Moore followed those two reasonably accurate sentences with the nonsensical statement that the ground conditions he described "would be disastrous for buildings that, unlike most of the highrises, have no substantial foundations touching firmer ground."

Moore would have Chronicle readers believe, then, that liquefying soil conditions are not hazardous for highrises in the sand fill area because their foundations go down deep into Bay mud. If you read Moore's story, you may recall that he had no source for such a reassurance. And with good reason. There is no source.

Steinbrugge and Degenkolb, Moore's two sources, have not made a study of what happens to buildings in a variety of soil conditions. Few quake experts have. That is one reason why the 216-page NOAA report is in part such a tenuous document: it does not include a study of what will happen to SF's highrises when a major quake causes the soil beneath them to liquefy.

There has been an effort to get at this problem, however. It has been conducted by the National Center for Earthquake Research, a division of the US Geological Survey, in Menlo Park. A few geologists there have been engaged in soil studies for the

continued next page

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continued from previous page
last ten years. A summary of their work was given to me in a frightening statement by Louis C. Pakiser, who was the Center's director in the late Sixties and early Seventies.

"Soil and foundations must be considered as the most critical aspects of the problem," Pakiser explained. "Soil sometimes loses strength and behaves like a liquid when the ground shakes violently. Soil that will liquefy will take down any building. . . . [He was talking especially about Bay fill on which some downtown SF highrises are constructed.] The characteristics of any given area of soil are so complex, so intricately different, that there can be no present model for earthquake proofing."

The point Pakiser was making: dense or highrise construction in an active fault zone like that in and around SF is too much of a risk.

Moore should have explained that in his Chronicle story. Also, he should have repeated a quote from one of his sources, Degenkolb, that appeared in another Chronicle story in 1967 when Degenkolb had just returned from a trip to Caracas, Venezuela, where he studied the devastating quake which occurred there in that year.

Degenkolb explained that he had studied the geological conditions and buildings of Caracas and determined that they were the same as or similar to those in SF. Ninety high-rises collapsed in Caracas in 1967, with a death rate of 40 per building. "Most highrise buildings in Caracas were of modern earthquake resistive

types . . . of the same types constructed in SF in recent years," Degenkolb said.

He also said or at least implied that it could happen here. Moore left the opposite impression in his story.

Moore also left Chronicle readers with a false impression when he wrote about the Golden Gate Bridge, Moore stated: "The prevailing view in these authoritative circles [meaning Degenkolb and Steinbrugge] is that the Golden Gate Bridge would weather the shaking structurally unscathed."

Oh, no, that isn't their prevailing view. Here's their statement in the NOAA report which is now the basis for emergency planning in the Bay Area:

"The Golden Gate Bridge approaches on the north side are vulnerable to major landslides, particularly in the wet season, and virtually complete halt to bridge traffic is possible from landslides. The safety of the bridge was questioned in a storm of controversy when it was constructed, and this will probably not be fully resolved to the satisfaction of many until 'the moment of truth' comes in a great shock."

In other words, it will not be until another quake around the size of that in 1906 reoccurs that anybody finds out for certain what will happen to the Golden Gate Bridge. (Virtually all quake experts agree with the statement of Dr. Charles Richter, inventor of the Richter Scale: "Where major earthquakes have occurred in the past, they will reoccur in the future.") Contrary to what Moore wrote, there is no "prevailing view" that it will stand. Nobody knows. As Steinbrugge admitted to Moore:

"I would feel a lot better about the Golden Gate if we had experience, which we don't, of how this sort of bridge has gone through a big quake."

Imagine what information Moore might have obtained, then, from quake

experts who are not as conservative and SF business-oriented as Steinbrugge. Moore's story read in places like a Chamber of Commerce hand-out designed to assure San Franciscans it's all right to build highrise structures in an active fault zone like the San Andreas because they are embedded deeply in the earth and are quake resistant. But Moore did not tell you that he read the opposite story in the NOAA report he was supposed to be writing about — if, in fact, he did read it instead of depending on Steinbrugge to tell him what it said. It said: "Multi-story structures are often subject to long period earthquake effects; i.e. the earth's gentle rocking motions from distant earthquakes may cause heavy damage due to quasi-resonance with these taller buildings."

Another quote from the NOAA report, this one attributed by Degenkolb directly to Steinbrugge, Moore's key source: "It must be remembered that the earthquake will shatter many fire resistive enclosures around the elevators and stairs, allowing fire to progress from story to story, where combustible material exists. This is a significant hazard in San Francisco with its many highrise buildings. Life loss under these reasonably possible conditions could be in terms of several hundred persons."

So it was that in distributing the NOAA report to federal and state agencies that are using it as the basis for rescue operations, the Office of Emergency Preparedness attached a planning guide which states:

"A major earthquake in the San Francisco Bay Area will result in one of the greatest disasters ever experienced in the United States."

After waiting 3½ years to publish anything from the NOAA report, the Chronicle reached the opposite of that conclusion and omitted most of the crucial, alarming material on the expected effects of a major quake included in the report's 216 pages.■


BY KATY BUTLER

The right of women to defend themselves or to avenge themselves upon rapists—in the face of a legal system which rarely apprehends or convicts rapists—has been argued in the courts and newspapers for the last year and a half. (Only 25% of those arrested for rape in SF were prosecuted last year and, according to the Queen's Bench Foundation 1975 Rape Victimization Study, only 11.3% of the arrests resulted in convictions.) Joanne Little and Inez Garcia became national symbols of the issue when they faced murder charges for killing men they say were involved in sexual attacks on them.

The case of Yvonne Wanrow carries the arguments another step: does a woman have the right to kill a man while protecting her children from a known child molester? Does she have the right to avenge the rape of another child? Four years ago, when she was 28, this Native American woman from the Colville tribe in Washington state shot a 62-year-old white man who she said had nearly molested her son and had raped her best friend's seven-year-old daughter.

Wanrow was convicted of second-degree (unpremeditated) murder and first-degree assault, and sentenced to 25 years in prison, five years of that mandatory. Her case is on appeal, and radical attorney William Kunstler's law firm is now handling the case, bringing it national media attention. (The Wanrow case has been followed faithfully by such underground feminist publications as Berkeley's *Plexus* and Washington DC's *Off Our Backs*, but since Kunstler's involvement, Ms. has published an article, the *Village Voice* plans to, and even the *NY Times* has a reporter looking into it.) The notoriety of the Little and Garcia cases have also quickened interest.

Wanrow was in the Bay Area last



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SMALL WORLD

Inez Garcia, Joan Little. . .

And now Yvonne Wanrow

week on a fundraising and speaking tour and sandwiched in an interview with me between speeches at high schools, American Indian gatherings and radio shows. Wanrow, a slight woman wearing a calico blouse with sewn-on ribbons, a leather fringed skirt and braided hair, hardly looked her 32 years.

Wearily, for what must have been the hundredth time, she told me the story of the summer night in Spokane, Aug. 11, 1972, which has dominated the course of her life ever since.

It started with a phone call from Shirley Hooper, a close friend who was babysitting Wanrow's children. "Is your gun fixed?" Hooper asked Wanrow excitedly. "I just found out that the man who lives two doors away, Bill Wesler, is the man who raped Slouch."

Slouch was Hooper's seven-year-old daughter. The previous spring the family doctor discovered she had VD, but the child refused to reveal how she became infected. On Aug. 11, Slouch told her mother and policemen who had been called on another matter that she had been raped by Bill Wesler, Hooper's 62-year-old white neighbor, a man prone to drinking, with a previous record involving a sexual offense.

Slouch's announcement was the climax of a series of incidents involving Wesler: Hooper had looked up from her bed three nights before and screamed at the sight of two male hands drawing up her sash. She later assumed it had been Wesler. Three days later—Aug. 11—Wesler had en-

PHOTO BY MELINDA BORICK



I don't remember much after that, except a large explosion, screams.'

ticed Hooper's daughter and Wanrow's son Darren into his house. According to Wanrow, the children felt something was wrong and bolted for the door, but Darren was grabbed and bruised on his way out. Police, called by Hooper, refused to arrest Wesler for either the reported rape or the second molestation incident.

The way Wanrow tells it, she, her sister and brother-in-law came over to Hooper's house to protect her and the children from further attacks. During the night, she remembers

vaguely, her brother-in-law went over to Wesler's house. The next thing she knew, "the man was right there, and Shirley was screaming I should get the gun. I ran to the front of the house. He was coming at me. I don't remember much after that, except a large explosion, screams." Wesler was dead, of a shot at close range to the heart.

Was it self-defense or vengeance? Wanrow says it was self-defense. Frederick Caruso, the Spokane deputy prosecuting attorney handling the case, sees it differently. "This is not a case where all the sympathies are on one side," he said in a telephone interview with the Guardian. "We maintain that the man had been invited over to the house. And whether or not the man had a record is immaterial to the fact he was shot and killed." Caruso says the case hasn't had much publicity in Spokane and he doesn't see any similarities with the Joanne Little case. (Wanrow's friend, Shirley Hooper, testified for the prosecution, supporting their claim that the murder was premeditated.)

Wanrow was tried before a jury of 12 whites and found guilty of second-degree murder and assault. She appealed to the State Court of Appeals and was granted a new trial on the grounds that the prosecution was allowed to present a tape recording of Wanrow's phone call to the police immediately after the shooting. (The call was recorded without her knowledge or consent.)

The case has been automatically re-appealed to the Washington Supreme Court, where Nancy Sterns and Liz Schneider of Kunstler's New York-based Center for Constitutional Rights will defend her.

Wanrow hopes that her politically active lawyers will do better than Eugene Ennis, her Spokane lawyer. Before the trial, he told her not to braid her hair; "in other words, to dress white," she remembers bitterly.

Wanrow's case received little publicity at first. "For three years, I held this inside me, because there were a lot of national issues in the Indian community that were more important, because lives were being lost, and still are," she said, referring to Wounded Knee. Then, she and her family put together a roadshow combining American Indian-inspired fashions with news of the Wanrow trial. "I went to the YMCA and they'd say, 'Yes, you can have our stage, we have an Indian Awareness Week, but we don't want Yvonne to talk about her case, it's a controversial issue,'" she remembers with a bitter glance. "I'd talk about it anyway." During a trip to New York, six months ago, someone at Pacifica radio's WBAI connected her with Kunstler, helping to make her case a "movement" issue.

Wanrow's clearly exhausted. "Naturally, freedom is on my mind all the time," she tells me. "I hope this case paves the way for justice. I'm very tired and very disgusted with the way these laws are set down. I just want to live in peace."■



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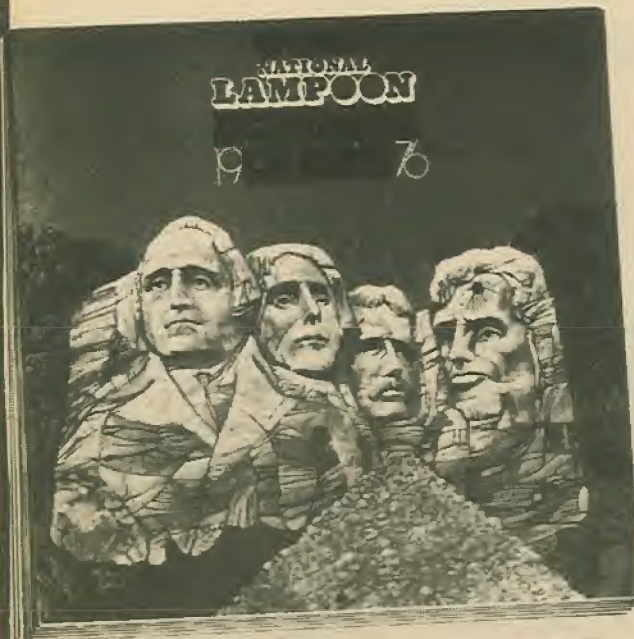
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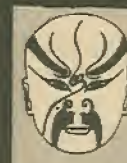
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West Oakland fights blight

'There's very little crime. Most of the people here have been around for 40 years or more. It may not look like much to outsiders, but there's real strong community feeling here.'

BY BILL WALLACE

Efforts to rehabilitate 18 blocks of badly blighted residential housing in West Oakland have run into rough political waters: almost everyone who lives in the area agrees that an infusion of city and federal money is needed to bring the community up to snuff, but infighting over who will represent the area in its dealings with the Oakland Redevelopment Agency has opened rifts between the neighborhood groups concerned—and may prevent them from uniting effectively to get what they want.

In question is a small neighborhood bounded by Peralta and Cypress Streets on the east and west, respectively, and Third and Tenth Streets to the south and north. The community is zoned residential and has few businesses—a couple of restaurants and mom-and-pop groceries, a few junkyards and several churches. Between 800 and 1000 people live there. Because it is so small and is located on the southwest side of Highway 17, the community is almost invisible: it is one of the last things commuters from southern Alameda County see before they get on the Bay Bridge and BART riders barely notice it during brief stops at the Oakland West station standing almost in its center.

Small and obscure as the neighborhood may be, its residents are fiercely loyal to it: "This is a good place to live," Bruce Beasley, a sculptor who has lived in the area for ten years, told me. "There's very little crime. Most of the people here have been around for 40 years or more. It may not look like much to outsiders, but there's a real strong community feeling here."

That community feeling has manifested itself in a variety of ways in the last year: in April, residents of the neighborhood banded together to buy a total of 29 homes and lots in the community from the Southern Pacific railroad for \$58,000 cash. Most of the funds were scraped together from cookie-jar cash and "mattress money" and the purchase made a number of residents property owners for the first time in their lives. Later, residents successfully lobbied to get the Oakland city government to install curbs and gutters on several streets in the neighborhood. In short, the area shows remarkable life for a community which banks have long been reluctant to provide home improvement loans and which last year city officials predicted would soon disintegrate due to neglect and disinterest.

But buying out SP and getting curbs and gutters put in are minimal steps for a community that wants to take charge of its own destiny. Those who live in the area want more: they want to refurbish their own homes and beautify their neighborhood—and force absentee landlords who own property in the community to do likewise. The vehicle for accomplishing this, they say, is the \$4.6 million in federal community development revenue sharing money Oakland has received from the US Department of Housing and Urban Development [Guardian, 11/14/75]. West Oakland residents want a share of that money and are technically entitled to it since their community falls in one of the program's seven impact areas. The problem facing them was how best to hassle federal dollars for neighborhood improvement out of the Oakland Redevelopment Agency which oversees the city's urban renewal efforts.

Neighborhood activists decided the best technique would be to deal with ORA's John Williams directly. Accordingly, they walked in on Williams in his Oakland City Center offices Nov. 17 and asked him point-blank to (1) insure that a fair portion of the \$4.6 million be spent on their community and (2) rehabilitate ten abandoned houses in West Oakland with money from HUD.

The coalition of neighborhood activists that walked in on Williams Nov. 17 call themselves Concerned Citizens West of Cypress, and represent three community groups in the 18 block area. By going directly to Williams with their demands, they short-circuited the West Oakland Economic Development Council, a long-standing community action organization which ORA recognizes as the official instrument for citizen participation in West Oakland.

Williams wasn't too sympathetic. ORA's position has long been that the area west of Cypress should be zoned industrial and the homes there bulldozed into oblivion for the good of the city, so putting a large wad of rehabilitation money into the area's residential housing wasn't too appealing. Moreover, he wasn't pleased to be confronted by a large crowd of determined citizens in his own office. Nevertheless, Williams agreed to tour the west of Cypress area first hand on Nov. 25 to see whether it was worth saving.

Williams's tour had mixed results. He all but declined to do anything about the ten houses Concerned Citizens West of Cypress wanted rehabilitated: "All these houses you have shown me are owned by absentee landlords," he told them. "Our first priority is to rehabilitate owner-occupied houses, not those owned by absentee landlords. I'm not saying we won't give loans to absentee landlords, but they are going to be way down on our list of priorities." He grudgingly agreed to commit rehabilitation money to homes in the area but on the condition that good housing would be moved closer together and bad housing torn down. When all was said and done, however, the major sticking point remained how residents of the community would deal with ORA and the city government.

Concerned Citizens want nothing to do with the West Oakland Economic Development Council, the one group Williams is willing to negotiate with. The reason: distrust of Booker Emery, the Economic Development Council's president.

"With all due respect to Mr. Emery," Matilda Fontenette told Williams following his tour, "he hasn't done as much for this area in years as the Concerned Citizens group has done in two weeks."

Emery says his group is a coalition of around 40 different organizations spread all over West Oakland, whereas Concerned Citizens West of Cypress only represents a small area and less than a thousand Oakland residents. He denies they have been neglected in the community development program: "We gave them first priority on rehabilitation and the bulk of the environmental impact money. The problem is, they want the whole ball of wax."

Whatever the merits of the dispute, one thing is sure: if Williams gets his way, Concerned Citizens will have to work with the Economic Development Council, not outside it. "It's impossible," Williams told the group. "As much as I want to make rapport with all the people in the different areas, I just don't have the time to do it, I don't have the time to meet separately with all these different groups and go on walks in these neighborhoods." He told Concerned Citizens' president Susannah Taylor, "You'll just have to settle your differences with Mr. Emery and work with his group. We can't establish new impact area district councils for areas this small."

Until that happens, little is likely to be done about rehabilitating the area west of Cypress Street. The area will continue to decay, and the chances of turning the community around will diminish.

"What we're fighting for here is our life as a neighborhood," one resident told me Nov. 25 during Williams's tour. "Without renovation here, new people won't move into the area—and they really should. The residents will slowly die off, and the community will die, too."

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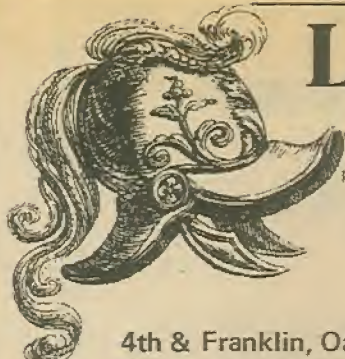
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Amassing a pop art treasure

'When the L.A. Times wanted to reprint some historic front pages for a promotion campaign they had to get them back from us.' —Bill Blackbeard



PHOTOS BY RICK GROUSE

BY FRED GARDNER

Looking at the stucco house on a Sunset district corner you wouldn't think it held one of the largest, most far-out collections of American popular culture ever assembled. It's the research library known as the San Francisco Academy of Comic Art, founded by Bill Blackbeard and operated and lived in by Blackbeard and his co-worker Barbara Tyger.

The Academy has the world's most complete collection of newspaper comic strips, as well as carefully organized collections of comic books, dime novels and pulp magazines in every category of fiction, old children's books and magazines, science fiction in various formats including "fanzines," movie memorabilia and complete runs of major American newspapers in bound volumes. This incredible but little-known institution is open to the public by appointment—at no charge.

Eight years ago Blackbeard and Tyger were down-and-out in Los Angeles, he working as a freelance writer (i.e., occasionally employed) and she as a clerical worker. Blackbeard, an avid newspaper comic strip reader all his life, decided to devote himself to a labor of love: writing the definitive history of the strips. He realized that the country was entering a comics craze and that his book had commercial potential (he got a contract from Oxford University Press in 1972). But Blackbeard had no idea that the process of researching the book would lead him into a new career (as an archivist) and enable him and Tyger to make a living doing the thing they most enjoy: collecting.

"There was no accessible body of material to be used for research," Blackbeard recalled in an interview with the Guardian. "The syndicates had thrown away their files. The cartoonists, who shared the newspaperman's view that current copy wasn't worth anything beyond the day it appeared, rarely kept files of their own work. A few libraries kept separate volumes of the Sunday comics, but not by strip title. So if you wanted to read, say, 20 years of Mickey Mouse, you'd have to go through all the monthly volumes—and often there'd be gaps because the paper might not have run the strip in its entirety, or some of the volumes might have been vandalized."

Blackbeard got the idea that he himself could put together complete files of all the major strips after a fortuitous freelance job for Mal Willits and Len Brown, owners of the Collectors Bookstore in Hollywood. The store had several wealthy clients

asking for complete collections of the Flash Gordon and Buck Rogers strips—two of the few strips for which there was a market in 1967. The owners hired Blackbeard to wield scissors on a run of bound volumes of newspapers they had bought from a midwestern library. In partial payment Blackbeard was allowed to keep the other strips those papers contained.

Blackbeard's next step was to contact libraries on his own in search of bound volumes. He found that many major libraries were literally junking their newspaper collections in favor of microfilm—a process that makes him shake his head in dismay even though it has made possible the success of the Academy. "Microfilm is an unwieldy research tool," Blackbeard points out. "You can't look at four or five papers simultaneously for purposes of cross-reference. It's almost all black and white—hardly the best way to reproduce comic strips. Microfilm itself can't be readily reproduced—when the L.A. Times wanted to reprint some historic front pages for a promotion campaign they had to get them back from us. Microfilm gets scratched and ripped and—to the great surprise of the libraries, who were told it would last forever—it only lasts about 20 years." Blackbeard says that Bell and Howell and the other microfilm companies ran "a brilliant merchandising campaign based on a mythical 'space shortage' to stampede the libraries into getting rid of their old newspapers and periodicals."

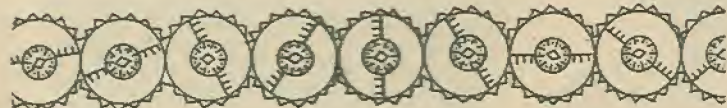
Many libraries are forbidden by their charters to resell any of their old material (apparently to prevent librarians from padding their own operating budgets by selling off stuff of long-range value). By law the libraries have to donate their materials to other non-profit institutions, or else throw them away. Blackbeard filed in 1967 for non-profit "association" status as The National Newspaper Archive and Academy of Comic Art. This not only enabled him to receive donations from libraries but also made the Academy an attractive outlet for those private owners of newspaper, magazine and comic collections who would rather have the tax write-off obtained by donating their collections to a non-profit organization than the cash they would get from a dealer. The book value of old comics, magazines, etc., runs much higher than what a dealer would actually pay. Thus the tax write-off is significantly greater than the amount of cash obtainable. (The L.A. Times got a \$75,000 write-off when they gave a set of bound volumes and other historical material to the Academy in 1970.)

The bulk of the Academy's collection, how-

The Academy has millions of comic strips, including this 1931 "Krazy Kat."



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ever, has not come in the form of donations but was purchased over the years by Blackbeard and Tyger with the earnings from his writings and her various clerical jobs. "We are able to get about \$10 worth of material for every dollar we spend in the world at large," Blackbeard says matter of factly, "because we really know how to buy." They continue to spend their earnings on materials for the Academy. "We eat a lot of tuna casseroles," Tyger told the Guardian, "and usually have zero in the bank. We don't even have a car." Their payoff is that they live amidst a priceless collection, the organization of which provides them with engaging work all their waking hours. ("There are millions of items," Blackbeard estimates, "counting each comic strip installment as an item, many millions.")

primary and universally recognized figures of the American popular mythology as The Shadow, Doc Savage, the Spider, Superman, Batman, or the Spirit. He knows he could not dream of asking for a file drawer or two of the work of such fundamental and gifted graphic artists as George Herriman (Krazy Kat), Cliff Sterrett (Polly and her Pals), Winsor McCay (Little Nemo), E.C. Segar (Thimble Theater, in which Popeye appeared), or Alex Raymond (Flash Gordon), simply because their work ran in the comic strip pages of American newspapers."

The only part of his Academy that Blackbeard doesn't show great passion for is the comic book collection. "With the exception of a few scattered examples," Blackbeard says, "comic books are pernicious, worthless pieces of drivel, full of



'We eat a lot of tuna casseroles,' says Barbara Tyger. 'We don't even have a car.' Their payoff is that they live amidst a priceless collection.

Blackbeard and Tyger moved their operation to San Francisco in late 1967. Having thrown themselves full-tilt into newspaper and periodical collecting, they had to get out of LA where the dry climate turns paper brittle in a relatively short time. At first they lived on the fringe of the Haight. After several moves they rented the house on Ulloa Street in 1972. "The Sunset is perfect, for us," Blackbeard smiles. "Nice and cool and damp."

Much of Blackbeard's rap about the Academy involves a critique of conventional libraries and librarians. "What the Academy has," he observes, "is material generally *not* in libraries. I don't know why, but librarians rarely exercise personal judgment. They don't say 'hey, this is great, let's save it' if the package looks like trash. Like critics, they're package-conscious. And as a result, they ignored writers like Hammett, Chandler, Lovecraft, Goodis. . ." (David Goodis wrote the novels from which two well-known movies, *Dark Passage* and *Shoot the Piano Player* were adapted. His other books, written in the Forties and Fifties, are generally unknown and, take it from one who always looks for them in used bookstores, unattainable. Blackbeard blew my mind by opening a drawer full of all of Goodis's Gold Medal paperback originals. He had read them all.)

"Because of the wasteland left in our libraries by the elitist and 'educative' misorientation of most of their earlier staffs," Blackbeard wrote in the Academy's brochure, "it is today impossible for an American to enter his local metropolitan or university library, study list in hand, and ask to consult a file of such major and seminal periodicals as *Argosy*, *Black Mask*, *The Strand*, *Weird Tales* or *Frank Reade, Jr.* He cannot expect to peruse runs of the magazines featuring the exploits of such

execrable art and miserable stories, geared to a lowest-common-denominator readership. What could be more simplistic and moronic than a hero, who solves all problems by pushing down buildings?" He resents the fact that "obsessed and monied latter-day devotees" of comic books have driven the prices up out of all proportion to their artistic worth. The exceptions, in his opinion, include: Harvey Kurtzman's art and editorial work for *Mad* and other EC comics; Will Eisner's *Spirit*; C. C. Beck's *Captain Marvel*; a "cross section of work by Frank Frazetta, Wally Wood and a few other striking graphic artists vastly superior to the story material they were given to illustrate." Blackbeard also likes *Uncle Scrooge* by Carl Barks and *Walt Kelly's Pogo* and *Animal Comics*. He admires the recent wave of underground comic books and keeps a complete file of them. He recently agreed to provide *Arcade*, the underground comic/magazine, with classic strip segments from the Academy files.

Blackbeard was born in Indianapolis, grew up in Southern California and served with the 89th Cavalry Reconnaissance in France and Germany during World War Two. He once published a story in *Weird Tales* (in 1943) but otherwise his writing has been critical and scholarly. His history of the comic strips, not quite finished, is due for publication next year.

To get an appointment to visit the Academy, call 681-1737. Groups must be limited to fewer than five. The curators' chief request is that visitors show an interest in more than early *Fantastic Fours*. They would be happy to sit you down with a complete file of *Little Nemo* strips, or 20 years of *Mickey Mouse*. "This is the only place in the world," says Barbara Tyger, "where you can do that." ■

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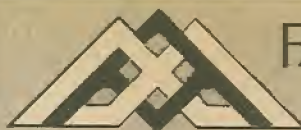
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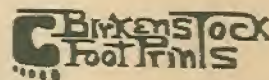
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The Christmas season is once again upon us, which means that Gerald Ford has remarkably survived another year without having been laughed out or otherwise removed from office. This year we have decided not to limit our annual Christmas guide to a single issue of the Guardian, but instead to publish not one, not two, but three Christmas extravaganzas.

The next two issues will contain more ideas for unusual gifts, a selection of Christmas gift books, a complete run-down of local newsletters you can give to your friends who love to receive mail (and who doesn't?), an exhaustive guide to Christmas delicacies available from local bakeries and delicatessens, and a wassailer's guide to the best bars for getting into the holiday spirits.

Neither rain nor ham nor sleet. . .

BY MERRILL SHINDLER

Crimenentiles! Kiwi berries in July, Alphonse Laval grapes in October, Royal grapefruits the size of ostrich eggs in February? Gazacktahagen! Nitrate-free bacon, Coolidge cheese and Abbie Tagg's pickles? Smokestack lightning! Delivered to your door by an agent of the United States government?

There's an extraordinary cornucopia of foods out there available by mail order. Many of the items are the sort of thing an enterprising gourmet shopkeeper could make a killing with in this year of the Bicentennial selloff. It always amazes me that it's easier to find Heineken or San Miguel beers, brewed halfway around the world, than Fife and Drum, a modest little brew from New York State; and much the same could be said for regional delights like U-Bet chocolate syrup, Freihofer chocolate chip cookies, moon pie, Plymouth cheese and a whole shopping cart of red-white-and-blue American food-stuffs.

Mail order is the best way to get in touch with many of these local specialties along with a plethora of foreign delights. There's still enough time to order the catalogs and rush off your money in the virtual nick of time for December 25. Here-with, a sampling of the more interesting of mailorder foods from here and abroad; a selection so savory as to keep your harried postperson in constant dread of ravenous dogs drawn by promises of delights far beyond the vale of Spam.

Since prices tend to fluctuate with the speed of Donner, Blitzen and Rudolf, we've avoided listing specific amounts. The catalogs and price lists—which they send with uncommon swiftness, because these places live on the reliability of their mail order—will give you completely up-to-the-minute quotations on your ham or partridge pate. A simple postcard will suffice to get the catalog/price list in the mail to you.

Coolidge cheese (also known as Plymouth cheese). Named, according to your preference, after the town in which it's made (Plymouth, Vermont) or the village's best-known native son, Calvin Coolidge (the factory is owned by his son, John Coolidge). It's a slightly porous, semi-soft cheese, something like a muenster. Plymouth Cheese Corp., Box 1, Plymouth, Vermont 05056; (802) 672-3650.

Country ham. A salty, hickory-smoked ham, not for timid palates. Long-aged, often for years, with a thick, greenish mold covering. You have to soak off the mold, slice the ham thin and fry it in its own fat. Then you swirl strong, black coffee into the juices, forming a Blue Ridge specialty—red-eye gravy. Also available: nitrate free bacon, in four- to twelve-pound slabs, pale brown rather than carcinogenic red. Burgers' Smokehouse, R.F.D. 3, California, Missouri 65018; (314) 796-2791.

Abbie Tagg's Pickles. Beautiful greenish-gold pickles, cured in charred white oak barrels that formerly held Kentucky bourbon. The taste is mildly sweet, with hints of pepper, garlic, cloves and mustard. Abbie Tagg's Pickles, 375 North Second St., Memphis, Tenn. 38105; (901) 534-3861.

Praline. A confectionary of toasted hazelnuts and almonds in a sugar brittle, very sweet, with a consistency like a thick peanut butter. Good on cakes, in crepes, over waffles. Cuisinarts, 20 Bruce Park Ave., Greenwich, Conn. 06830; (203) 869-5898.

Christmas Guide No.1

Getting ready for Christmas



PHOTO BY RICK GROSSE

Yea, though I walk through the valley of the dolls: Carol Frankowiak, co-owner of Thumbelina on Clement Street, with a kachina doll, symbol of the Spirit God of the Pueblo Indians.

Tea. It's a rare tea shop that carries such joys as Winey Keemun or First-flush Darjeeling. Yet these arcane joys of tea are readily available by mail. Some of the best come from O. H. Clapp and Co., 47 Riverside Ave., Westport, Conn. 06880; Grace Tea Co., 799 Broadway, N.Y., N.Y. 10003; and the Tea Planters and Import Co., 55/56 Aldgate High St., London EC3N 1AU, England.

Fruits. It's a rare Christmas when the smiling faces of Harry and David, in plaid shirts and pencil-line mustaches, don't smile out from an ad promising "perfect" fruit from their Fruit-of-the-Month Club. And amazingly, according to the people who have received these boxes as gifts, the fruits are terrifyingly perfect, without blemish or bump to keep them from being the platonic paragon of pure fruitdom. A year's order begins with Royal Riviera pears, passes through apples, oranges, pineapples ("two hula-paloozers"), preserves and canned fruit, finally ending the year, Spanish melons (limes included). A perennial classic of annuals. Harry and David, Box 612-A, Medford, Oregon 97501.

Liquor chocolates. Not legally for sale in the United States (possibly as a hangover from Prohibition, when blue-haired granddies would get potted on bonbons). Most are filled with liqueur rather than liquor. Chocolaterie Dauphine, Peter Reynhoudt, 25 Prof. Oranjerstraat, Amsterdam, Holland; or Chocolate International, Damrak 65, Amsterdam, Holland.

Wines by auction. You can bid on some real rarities via mail, though you'll need a fair amount of expertise to avoid high-priced vinegar. Christie, Manson and Woods, 867 Madison Ave., N.Y., N.Y. 10021; or Sotheby and Co., P.O. Box 2AA, 34-35 New Bond St., London W1A 2AA, England.

Very gourmet. There is nothing in America like London's Fortnum and Mason and Paris's Fauchon. Fortnum and Mason began in 1707 and has been a major part of British history ever since (it supplied Florence Nightingale and the officers who fought the Napoleonic wars in the Crimea with crates of beef-tea). Fauchon leans heavily toward esoteric gourmetiana, with its catalog divided into countries (Congo, Mexique) with suitably hard-to-find items under each (like "coffret safari," apparently a mixture of tiger, elephant and serpent). Fauchon also carries day-to-day, how-did-I-ever-live-without-these-items like pates of hare, thrush, baby wild boar, deer, pheasant, partridge, blackbird and lark. Fau-

chon, 26 Place de la Madeleine, Paris VIII, France; Fortnum and Mason, Piccadilly, London W1A 1ER, England.

Chutney. A variety of 12 types including sweet sliced mango, hot mango, Major Grey mango and lime pickle. M.M. Poonjiaji and Co., 42 First Marine St., Bombay 400002 India.

For additional mail order foods, and mail order everything else for that matter, pick up *The New Catalogue of Catalogues*, by Maria Elena de la Iglesia, \$7.95 paper from Random House, to which I am indebted for some items in this list.

Down-to-earth toy shops

BY CATHY LUCHETTI

Once upon a time, cornhusk dolls and penny whistles kept American kids aglow for weeks. Today our little citizens get off on more complicated thrills—ear-splitting plastic motor bikes, pint-sized stoves that bake cookies, shoot-'em-dead machine gun kits, complete with shell casings and tally sheet. The ubiquitous TV, with its witty puppets and "sugar smack" ads, is the ultimate toy—one that produces safaris to Africa, instant friends or a story-telling hour at the flip of a switch.

But despite these ill omens, toy store after toy store is filling up these days with simple, handmade toys: carved wooden pull-trucks, hand-stitched stuffed animals and dolls, homemade pillows, old-fashioned games. These stores offer quality, nostalgia and charm, plus a healthy selection of toys for both parents and kids.

San Francisco

Thumbelina, 2338 Clement, 387-8419. The real Thumbelina, thimble-sized and quite agile,

would have no trouble maneuvering down the toy-stuffed aisle, but a regular-sized person has to twist and feint like a quarterback just to get to the back of the store. But the struggle is worth it. The city's narrowest store has the broadest selection of handmade dolls and animals I've seen yet. From the Appalachians come realistic mallards and olive green pheasants by Possom Trot Industries (\$10.95) and Pickles Gap Creek Crafts produces old wooden toys such as peg-on-a-stick (\$1.50) and other pre-yo-yo games.

Doll-Making Clinic, 1581 Webster, 563-4698.

Although she's booked up for the next two years, there is one thing Masako Hayashi can offer anyone interested in Japanese dolls: a glimpse at some of the loveliest miniature Kabuki characters this side of Japan. Each doll is several feet high, with a straw-stuffed body encased in muslin and arms bent in theatrical, extravagant postures. The faces come pre-pressed from Japan—you paint in the features and cut and stitch the hair. Each doll plays a special character in the Kabuki. Everything has hidden meaning, right down to the brocaded robes, printed in miniature so as not to lose their symmetry through cutting. You can buy the dolls for \$50 each, or sign up for a class at the same price.

East of the Sun, 3913 24th St., 824-2571.

Here's where you can let your stocking-stuffing instincts run wild. All manner of tiny, grotesque and cunning oddities are here, such as a colorful tin fish-eating whale that opens its jaws and a smaller version comes creaking out, or a baby in a peanut shell (\$1.65). A few dollars buys assorted gross-outs such as spilled plastic milk, unattached bony fingers (3/10¢), friction frogs or people-sized paper people outfits (bears, witches, butterflies—\$2.25). They stock the famous bubble bears—the bottle-sized Pustifex German bears that you squeeze gently to produce a bubble blower from the top of its head (\$2.60). Erasers are big sellers this year, like Winnie the Pooh with rolling eyes, or bizarre, fruit-shaped erasers, also pins with spiders on top (for sticking into your lapel)—10¢.

Littlest Mouse, 3376 Sacramento, 922-8866.

Everything here seems designed for babies; the minuscule porcelain dolls at a steep \$5.25 each, the bouncy bibs, the TuttiFrutti Surprise Ball that you take apart to see what's in the middle (\$1.79) and especially the store's ceiling, which constantly threatens to skid along the top of your head. After a few minutes in this doll's house, you'll be ready for the biggest attraction—a back wall studded with tiny dioramas. In one, two frantic mice chefs go after one another with carving knives amid the white-tiled sink and hanging copper pans. Other tiny mice lunch on whole roast chickens the size of a pea and work in kitchens so lifelike that the thimble-sized sink is full of dirty dishes and half-filled with greasy water.

Come Fly a Kite, 900 North Point, 441-2965.

Although it's definitely not Santa Claus with his team of reindeer, a 25-foot Christmas Dragon, handmade and designed by owner Dinesh Badahur, will cause at least as much commotion when it flies through the air. It's made of shimmering, flapping, red and green silk, \$22.50. Also put together in honor of Christmas is a red rider box kite for \$27.50 and a three-foot snowflake star for \$22.50, plus a fighter kite from India that will fly like the wind without a tail. Or without even much wind, for that matter (\$25).

Toys, Sculptes, Fetishes, 1301 Sanchez,

285-4112, Open October through December, Thurs.-Sat., 1-5 pm. The current stock leans more toward sculptes and fetishes, like a waist-high paddleboard with a red bulb and socket screwed into the center (\$20), or a wooden ceremonial walking stick resembling a straightened-out boomerang (\$7.50). The toy collection will probably grow before Christmas, but what I saw was sturdy and made a lot of sense; a wooden tree bole filled with sand and pebbles for sifting through, and rough, curved tinker toys with the dowels fitting into bird and animal shapes instead of the traditional "tinker."

East Bay

Berkeley Hardware, 2145 University, Berkeley, 845-0410. Here at this resplendent roundhouse of HO trains, older aficionados can stock up on brass replicas of a Canadian National Caboose (\$28) or a streamlined Santa Fe diner (\$25.95) while their kids struggle over boxes of hoppers, freight and engines. They carry eight sizes, from the large size "N" Lionel "Blue Streak Freight" locomotive (30% off) to the tiny HON3 express. You can mold mountains out of modeling compound (\$1.50/10 oz.), add tiny rolls of astroturf, fill up the hopper cars with 14 oz. sacks of granulated coal (89¢) and then settle back and listen to the tired hoots of "The Fading Giant," recorded from trackside and from behind the tender of "the world's finest steam passenger locomotive" (\$5.95). For a lesser version, try the 45 rpm "Sounds of a Steam Locomotive," \$2.50.

Ms. McPhyzz, 1479 Solano Ave., Albany, 524-1226. A doll boutique with a feverish selection of cuddlies (little gray moles), oddities (stuffed-headed dolls made of discarded nylons and bunched-up T-shirts) plus a bunch of hand-puppets with ceramic heads that fall forward with a clunk, knocking their lambswool hair on the shelf, if you touch them, and anatomically

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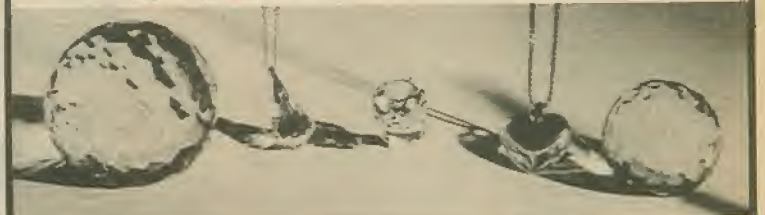
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continued from page 13

accurate rag dolls of all races (\$20 each for adult dolls). But the real reason for a trip to Albany is that McPhyzz offers five-foot-high Victorian doll houses with swing-open fronts, leaded glass windows, papered walls and parquet floors (\$175). They have miniature furniture, candle-labra, spinning wheels, scissors, cane-back chairs and so forth.

Mr. Mopps, 1405 Grove, Berkeley, 525-9633. A dying breed of toy store—the kind where you can walk in with 50¢ and walk out with a toy. Kids in the store seem attracted to both the cheap and the odd: rubber snakes, glittery knick-knacks, plastic chains, clear beads, shrunken head apple kits (you provide the apple, they throw in the tool and synthetic hair) and Hanky-Panky Pocket Tricks, with boxed disappearing knots and invisible tumblers (\$2.50). Their stock ranges from the apparently useless, such as the plexiglass modular doll furniture for \$2.49, to challenging learning devices such as the reasonably priced wooden puzzles (\$2.50), rubber take-apart picture puzzles that resemble a decomposing bathmat, flash cards and child-sized Revere Ware, along with bright-plumed birds nesting in a life-sized nest of woven marsh grass (\$1.36).

Pooh's Corner, 2215 Shattuck, Berkeley, 845-4898. No one who shops here will ever accidentally swallow a squeaker or loose pull-string—all the toys are marked for safety. A crowd of realistic chipmunks gathered around a hill of acorns in the front window leads you down the rabbit hole into a magical world of miniature chairs, Wedgewood tables, claw-footed bathtubs the size of a matchbox and doll-sized pianos. They have the biggest collection I've seen of papier-mache and cloth hand puppets straight out of King Arthur's court—hook-nosed harlequins, jesters in black velvet and a grinning page (\$10.50).

Sweet Dreams, 2921 College Ave., Berkeley, 548-8697. The nice thing about Sweet Dreams is their total view of childhood. They sell not only to the mythical pioneer child who craves cornhusk dolls, but to the educational toy hound and the fall-apart-plastic lover, as well as to kids who do magic tricks. In addition to an entire bookstore and one of the most realistic collections of stuffed animals I've ever seen, they have friendly little tables overflowing with items such as the Ariel Balloon Pump, which contains 12 balloons and a lot of compressed air. Also styrofoam planes for 19¢, watercolor kits the size of an aspirin bottle (60¢) and a candy machine for \$45, with two free pounds of gumdrops (conveniently dispatched from the Sweet Dreams candy store up the street).

A tree trip

You can cut down your own Christmas tree this year with as little or as much ceremony as you like. For a chop-chop, get-it-over-with job, wait for next week's issue of the Guardian, when we'll list a dozen or so do-it-yourself tree farms in the Bay Area. But for a leisurely outing to a series of rustic farms in California's Gold Country—some complete with wagon rides, haystacks, tree houses and gold mines—consider the Christmas Tree Trail north of Sacramento. Less than two hours from San Francisco stand some 4400 acres of crisp sugarpine, cedar, sequoia and silvertip.

Admission is always free. Last year more than 17,000 people visited these farms, drawn by the prospect of hauling in their very own tree, along with the low prices. A seven-foot Douglas fir might be \$7. Often Monterey pines are reduced to clear—any size for \$6. You harvest all trees by silviculture, cutting the stump in such a way that a new tree will grow in its place.

ELK GROVE

In case of inclement weather, the two farms in this Sacramento suburb are easy to reach. **The Blodget and Ostman Ranch**, (916) 363-1758, lies south of Elk Grove on Hwy. 99, just off Sloughhouse Road. They grow Monterey pine, Douglas fir, Scotch pine and cedar. **Candy Cane Woods**, (916) 687-6990, lies farther ahead on Alta Mesa and Woods Road, off Hwy. 99. There are six tree varieties on the plantation, and they furnish the rope for hauling. Santa even lurks about the woods on weekends for kids to seek out.

PLACERVILLE

On your way through, cross Route 50 next to the courthouse and follow signs to the **Gold Bug Mine** in Bedford Park, complete with a well-lit mine shaft and a gold-bearing quartz vein. The **Cummings Christmas Tree Farm**, (916) 622-3941, 2323 Union Ridge Road, is off the Carson Road on Hwy. 50 leaving Placerville. Trees are incense cedar, sequoia, Douglas fir and silvertip.

GEORGETOWN

Tree farms are now beginning to merge with the



For the benefit of Mr. Kite: Dinesh Bahadur of "Come Fly a Kite," Ghirardelli Square.

pineclad El Dorado National Forest. The hills are steeper and the canyons more narrow. The **Georgetown Hotel** in downtown Georgetown is the area's most popular inn. For less than \$12 you get paisley-papered Victorian rooms and a bathroom down the hall with a seven-foot, claw-footed tub: (916) 333-4373. **The Gold Trail Christmas Tree Farm**, 333-4401, is off Hwy. 193 heading south. Pick up holly, wreaths, pine boughs and pine cones, along with free coffee, chocolate or tea. Trees include fir, sequoia, cedar and pine.

COOL

Site of the **Cool Forest Christmas Trees**, 885-2017. They give free rides to the cutting area in a horse-drawn wagon.

AUBURN

A freshly painted collection of Gold Rush buildings now houses expensive antique stores and cafes. Just out of town on Foresthill Road is **Sam Talley's**, 367-2666. The **Hauser Christmas Tree Farm**, 885-5898, 703 Edgewood Rd., and the **Pine-apple Tree Farm**, 885-6554, Route 1. They may or may not have a fall surplus of apples still left, but they're

definitely stocked with trees and pre-chopped firewood through December. Nine miles north on 80 is **Applegate**, with its **Clipper Creek Tree Farm** on Boole Road, located two miles from **Heidi's Restaurant**, a rather baroque Tyrolean village perched on the hillside, offering passable onion omelettes and dishwasher coffee.

Continue along Hwy. 80 past Colfax toward Gold Run: opposite Gold Run is a small brick-yellow eatery labeled EAT in seven-foot letters. Inside are two of the Gold Country's oldest residents, baking up fist-sized piroshki stuffed with juicy cabbage and shredded beef, meatballs and gravy, cheese and sausage or apple and apricot—\$1 each.

ALTA

Little Bear Tree Farm, 28 Power House Rd., 489-2359 has fifty acres of red fir, white fir, Scotch pine, Ponderosa pine, sugar pine and cedar. They hand out loose tree boughs for wreaths and have a stream that owner Marvel Irvine swears they can see gold in, which they "don't have the time to pan for." For the kids, a 30-foot teeter-totter and a cable with pulley to swing over the stream. Open weekends only.

CEDAR RIDGE

Just off 174 between Colfax and Grass Valley is a dense pine-studded mountainside called Cedar Ridge. It's the home of the **McBurney Tree Farm**, 273-2779, a friendly place where owners Ross and Audry dispense coffee and punch as well as silvertip pines at \$2.10 per foot, or white fir at \$1.60 per foot. Open from Thanksgiving on.

—Cathy Luchetti

Card carriers

BY CAROL STEVENSON

Sending out Christmas cards isn't just a way to keep up with old friends—it can also be a chance to benefit the worthy cause of your choice. Herewith, a list of several local groups that are offering holiday cards this year. (If you know of others, send them along and we'll publish an updated list before Christmas.)

American Friends Service Committee, 2160 Lake, SF, 752-7766, Mon.-Fri., 9 am-5 pm. For each \$3 gift to the AFSC, a card goes from you to a friend.

continued page 17

CHIEF

See page 30 ...

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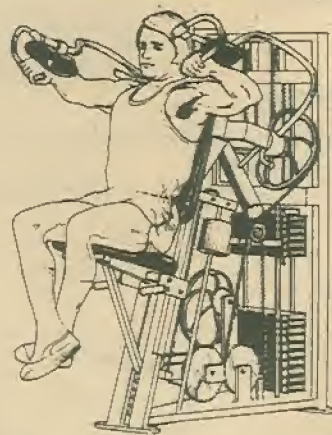
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Sweet Dreams, College Ave., Berk.
The Little Shoppe, 2124 Chestnut
Thumbelina, 2338 Clement St.



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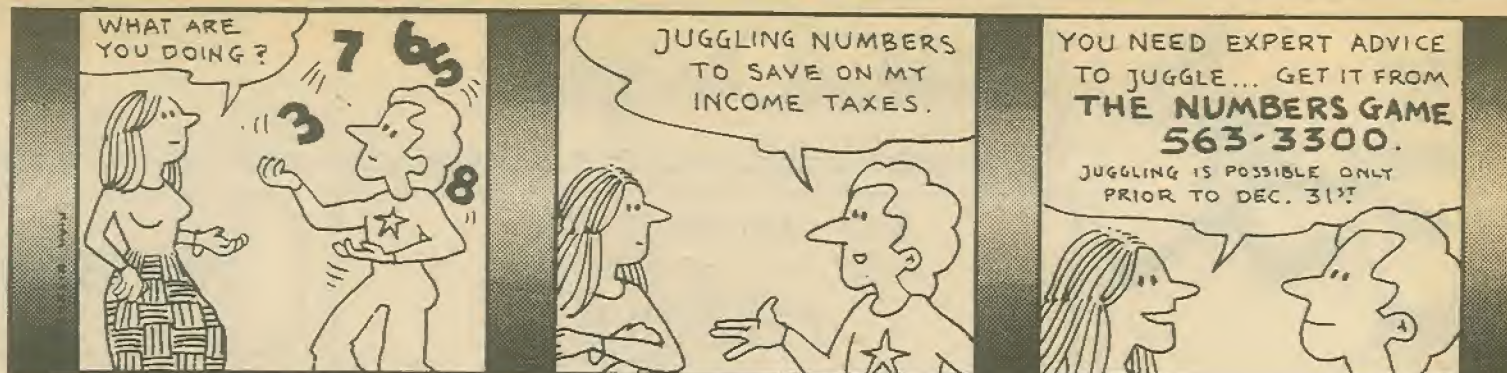
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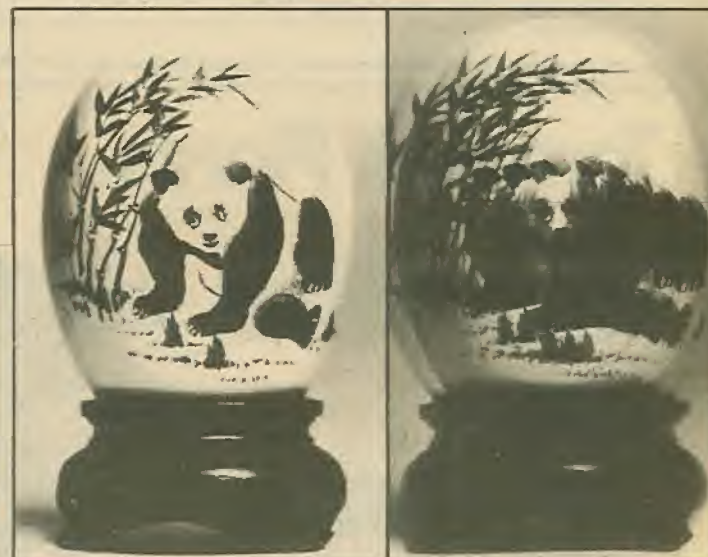
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continued from page 15

United Nations Association, 1739 Union, SF, 441-3344, Mon.-Sat., 11 am-5 pm. UNICEF cards, by now a familiar tradition, are available here (also at Macy's on Union Square and at Serramonte). \$2.25 for a box of ten.

Amnesty International, 3618 Sacramento, SF, 563-3733, Mon.-Fri., 10 am-6 pm. Help the worldwide struggle to free political prisoners. 12 cards/\$6.

Ecology Center of San Francisco, 13 Columbus, SF, 391-6307, Mon.-Fri., 10 am-5 pm. Profits from these "Earth Gift" cards go to the preservation of the pygmy forest, a unique ecological staircase on the Mendocino County coastline. By donation, anywhere from 50¢ to \$100 per card.

Sierra Club, 530 Bush, SF, 981-8634, Mon.-Fri., 9 am-5 pm. Eight cards of winter scenes (on recycled paper, of course). (\$2.20 for nonmembers/\$1.96 for members.)

National Association for Visually Handicapped, 3201 Balboa, SF, Mon.-Fri., 9 am-5 pm. This organization derives 20% of its income from the sale of holiday cards. Designs are donated by Bay Area artists. 25 for \$4.50.

On the other hand, you might want to amaze your far-flung friends by sending them cards in foreign languages. A few stores in the Bay Area deal in cards with inscriptions ranging from Japanese to Lithuanian, which come with quite reasonable price tags.

The Treasure Chest, 2031 Irving, SF, 681-7444, Mon.-Fri., 10 am-6 pm; Sat., 10 am-5:30 pm; Sun. (Dec. only), 10:30 am-7. Cards in Braille and a long list of foreign languages: Lithuanian, Ukrainian, Greek, Rumanian, Hungarian, Italian, Russian, Dutch, Japanese, Chinese, German, French, Polish, Norwegian, Swedish, Spanish, Greek (but no Armenian). 15-35¢.

L'Orangerie Gift Shop, 1709 Polk, SF, 776-9570, Mon.-Sat., 9 am-6 pm. Cards in Russian, Greek, Czech, Slovak, Ukrainian, French, Dutch, Danish, Finnish, Spanish, Portuguese, Norwegian, Polish, Hungarian and Italian. 15-35¢.

Diamond Gift Shop, 3512 Fruitvale, Oakland, 530-2550, Mon.-Fri., 9:30 am-5:30 pm; Sat., 10 am-5:30 pm. An East Bay source for greetings in German, Greek, Czech, Spanish, French and Italian. 25-35¢.

Baubles, bangles. . .

You can do your Christmas shopping this year without ever setting foot in a single store, if you so desire. The Bay Area's artisans and craftspeople offer their annual gallimaufry of handmade gifts to choose from, and they'll be displaying their wares at several crafts fairs this weekend. Surely at any one of them you'll be able to find something special for even the most jaded Scrooge on your list.

Annual KPFA Christmas Crafts Fair, Dec. 6-7 (also 20-21). Pauley Ballroom, UC Berkeley. This is the crafts fair to end all crafts fairs, and what's more, it's a benefit for radio station KPFA. Highly recommended.

The Great Dickens Christmas Fair & Pickwick Comic Annual, Dec. 6-7, 13-14, 20-21, 27-28, Fezziwig's Warehouse (next to the Produce Market), SF. Admission to this one is a stiff \$4 (\$1.75 under 12), but it's worth it to step into Victorian England. The period-costumed craftspeople are almost incidental to the greater pageantry going on at all turns: Christmas pantomimes at the Victoria and Albert Bijou Music Hall, stirring music of Ireland at the Pennygaff Theatre, chancies of the high seas at Mad Sal's Ale House, Punch and Judy shows at the Kensington Gardens.

Marin Crafts Faire, Dec. 5-7, Recreation Center, 498 Tamalpais Dr., Corte Madera. Offerings from 55 craftspeople, including the Marin Crafts Guild.

Fifth Annual Dance Palace Christmas Crafts Fair, Dec. 5-7, The Dance Palace, 3rd & Main, Point Reyes Station. This fair usually has some of the finest jewelry you'll find anywhere, along with a wide assortment of other items by local craftspeople.

Sixth Annual Xmas Art Festival, Dec. 6-7, San Geronimo Valley Art Center in Marin County (five miles beyond Fairfax on Sir Francis Drake Boulevard). Some of the Bay Area's most serious and skillful artists and craftspeople live and work up in these parts and only surface for such events as this.

Christmas Arts and Crafts Sale, Dec. 3-7, Olive Hyde Art Center, 123 Washington Blvd., Fremont. You won't find any full-



Masako Hayashi's doll-making clinic (see page 13).

scale replicas of the Vaillancourt Fountain here, because the fair is limited to small items (a natural for the garret dweller in your life).

Christmas Exhibit/Sale of Art Objects, Dec. 9-12, Museum of Art, Van Ness & McAllister, SF. Toys and other art objects fashioned by local artists.

Bright ideas

Herewith, a few modest proposals to kick your holiday shopping into gear:

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Pyramid Energy Generator. Actually 15 gilded pyramids, each about one inch

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Rare 49-star American flags. These hail from that brief period of January to August 1959 when Alaska was a state and Hawaii wasn't. Approximately two feet by three, handsomely imprinted in red and blue on white cotton. 49¢. California Surplus Sales, 1107 Mission, SF (861-1083).

Dinosaur and mammal murals. Full-color, nine-foot-long reproductions of the mammoth murals in the Peabody Museum of Natural History at Yale University. There's nothing like a wallful of stegosaurs and woolly mammoths to brighten any geological era. \$28 each, or both for \$50, postpaid. Peabody Museum Associates, Dept. YA, Yale University, New Haven, CT 06520. ■

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AT LARGE

CRITIC-AT-LARGE/MERRILL SHINDLER

And do you have a picture of the pain?

The Eternal Frame, an authentic remake of the original JFK assassination, presented Nov. 22, 1975, at the First Unitarian Church in SF. Produced by the Art Forum and T.R.Uthco.

(Note: In August the Ant Farm, a conceptual art agency, and T.R.Uthco, a conceptual art group, went to Dallas to re-enact the assassination of John Kennedy. The resulting film, video and slide show was presented on Nov. 22, 1975, simultaneously, in SF and New York. Our critic-at-large, Merrill Shindler, was on the scene. His report follows.)

I feel deja vu in the pit of my stomach. The grainy film starts abruptly, the cops on Harleys bank into view and then the limousine appears. John Kennedy, Jacqueline in pink suit, John Connally with Texas squint, all are etched into our national unconscious, then the moment hits, his head jerks forward, then back in a blood-rain of skull and brain, she crawls to the back to drag a figure onto the boot then blur-out. Again the motorcycles, the waves, the jerk forward then back, the figure hoisted on. Again. Then again. Then again again again.

Pause. Stills are projected. Artist becomes actor becomes artist-President. Artist-actor becomes President's wife, his cheeks heavy with transvestite rouge. The car is prepared, the waves and jerks re-

hearsed. Then Dallas, in the belly of the beast. The waving artist-President with entourage leaves the Hyatt House, proceeds to Dealey Plaza and it starts again.

And again. And again. And again so many times that we go beyond catharsis, beyond reliving the moment, the experience, the emotions, the shock (well, where were you when you heard the news and which do you remember with the greatest impact—where you were or what you felt?). So you see it as an event, another hyper-media video presentation leading inexorably to the rise of the phoenix-President, the titular chief of a government by image, of the image, for the image. And, as long as there is video, this image shall not perish from the land.

So. End of discussion, end of review. Almost. There are those folks, our fellow Americans, standing in the plaza watching. They have to be dealt with, somehow.

They scared me, more than watching John Kennedy's skull blasted apart by Lee Harvey Oswald's (or whoever's) Mannlicher automatic. They stood in the plaza, under the hot Dallas sun, and watched over and over again as the car pulled around the curve and the artist-President's head jerked forward then back. Again and again and again. And they cried openly, and told the cameraman how very realistic and touching it all was and how they were glad they had made it down here

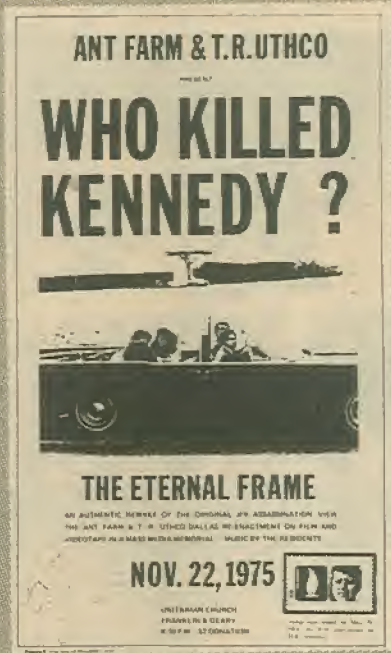
with the kids and could they take a snapshot of the artist-President with their Instamatics. And they gave him their children to kiss.

And then, the artist-President walked into Dallas's Kennedy Museum, and he was asked to please leave. And, to tell you the truth, the artists said they had nightmares while they were doing it, and I haven't been sleeping too well myself since I watched that endless, haunting video tape of Dealey Plaza. But you know, I may not know art, but I may not know art, but I may not know art, but . . . □

PICK HIT

Hot Flash of America, 2351 Market, SF, 626-4800, Tues.-Sat. noon-8 pm, Sun. noon-6 pm.

The slogan for Hot Flash of America is "antiques, works of art and objects of virtue." Sticking to strict definitions, I'm not sure Flash actually carries any of these items. Flash really needs a fourth term to describe its brand of eclecticism carried to a latter-day version of funk "reductio ad absurdum." My suggestion is they adopt the old Yiddish term "chachkas," an umbrella word which describes everything that made Bronx Grand Concourse Moderne so unique—from plastic slipcovers to plastic donkey cigarette dispensers where a lever made the animal's tail



stand up and a smoke emerge from its posterior.

I do like Hot Flash, though I suspect it to be more of a country club for aesthetes than a serious gallery. It exists most of all for its openings, very chichi affairs in all-white or some such affected theme, where being seen is far more important than just being. Still, it's the hottest new place in town, and I enjoy it from its trompe l'oeil entrance floor, through its piano with two manic pianists, to its kitchen shop in the back which sells things other than pots and pans.

I think Hot Flash has the potential of more involving exhibits than they've shown to date. Neo-realism with emotional content and plasticized boxer shorts are nice for starters, but if this continues to be the modus at Flash even the complimentary hamburgers at their openings (topped with a secret sauce) won't be enough to drag me back. ■

NOTICE:

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Presented by Pacific Performing Arts and Associates, Inc.

THEATER/ARTHUR DAMOND

Ice in the Wintertime

The Iceman Cometh, by Eugene O'Neill,
Berkeley Repertory Theatre, Tues.-Sat.,
8 pm, Sun. 7 pm, through Dec. 7,
2980 College, Berk., 845-4700.

Illusion versus reality is the theme of this long and gloomy play by Nobel Prize-winner Eugene O'Neill, presented in a flawed, though generally well-done, production by the Berkeley Rep.

The action unfolds in a turn-of-the-century saloon cum rooming house. Owner Harry Hope plays host to a motley crew of failures and spongers who lubricate their pipe dreams with plenty of liquor. Ed Mosher dreams of regaining an old circus job. Willie Oban, a Harvard Law School graduate, plans on joining a D.A.'s office. Former gambler Joe Mott envisions opening a casino. One-time radical-activist Larry Slade wants a peaceful death while tenaciously holding onto an empty life. Harry Hope himself dreams of restoring old political connections lost 20 years ago when he became a recluse after his wife died. More than a dozen such characters subsist on the assorted lot of illusions buttressed by booze.

Into this drunken dreamworld steps Theodore Hickman (everyone calls him "Hickey"), a salesman whose eagerly awaited visits to the saloon are occasions for fun and games. This time, however, Hickey is on a reformer's crusade: "I'm like a new man," he says. "Honesty is the best policy—honesty with yourself, I mean. Just stop lying about yourself and kidding yourself about tomorrows." Hickey claims to have done that for himself and now proposes to help the whole bunch to face their respective realities. He will do this by cajoling, teasing and otherwise persuading each and every one to attempt to implement their dreams. Reluctantly and anxiously, they sober up, put on decent clothes and go out into the world: Ed Mosher to the circus, Willie Oban to the D.A.'s office, Joe Mott to raise the money for his casino, Harry Hope to meet his old political friends again and the others to also try to realize their various fantasies.

Only Larry Slade voices suspicions, asking what's behind Hickey's sudden "conversion." After nearly everyone returns to the saloon, failing, as expected, in their respective missions and feeling awful, also as expected, Hickey reveals that he has murdered his wife. He claims that her death means peace for both of them since their marriage had really been hell, although they had pretended in different ways that it had been heaven. He has also phoned the police and reported his crime.

This news has the surprising effect of reviving everyone. After all, they're alive and Hickey, who has been giving them such a hard time, is likely to get the chair for the crime. A birthday party for Harry that had fizzled when Hickey arrived on his crusade picks up again. Drinking and conviviality reign and the play ends. O'Neill is telling us that life with illusion—no matter how apparently empty, no matter how alcoholic—is preferable to a reality without hope, without anything at all. And there's even a hint that with the killing of his wife, Hickey's troubles are compounded, that that was no solution, no real peace for him and that, finally, where does Hickey come off telling others how to live?

This play had more fascination for me some 15 or 20 years ago when I found such issues as the difference between illusion and reality very challenging and thought-provoking. Today I find it all a bit tedious, as if experience itself provides a natural resolution for issues that were burning and controversial in youth. O'Neill may well be America's greatest playwright, but I found this particular work too top-heavy with a relatively simplistic philosophy that doesn't justify a four-hour play. His characters are thin props, mostly symbols and vehicles for philosophical issues. Other O'Neill works, like *Long Day's Journey into Night*, with its exquisite, three-dimensional characterizations, are more worthy of unqualified praise.

Apparently director Michael Leibert recognized that the play is too long, for he eliminated three characters and some 30 to 40 minutes of dialogue. This was wise, but somewhat clumsily done: Williams, an English infantry officer in the Boer War, is irrelevant without his Boer counterpart, Wetjoen, and Parritt's motive for informing on his mother to the police is murky because some of the part is cut. Otherwise Leibert's staging and direction is tight and generally professional. Also, given the small area available, I especially appreciated Jeff Whitman's set design, which was economical yet

provided an appropriate environment for the large cast.

The cast itself ranged from superb to disappointing. My favorites were Roderic Prindle (excellent as Harry Hope, with an absolutely engaging Irish brogue), Dan West (as Ed Mosher), Richard Johnson (as Jimmy Tomorrow), Linda Lee Johnson (as Pearl) and Robert Hirshfield (as Hugo Kalmar, an ex-anarchist asleep most of the time, brilliantly providing what little humor there is when he sporadically awakens to denounce the "capitalist swine").

On the other hand, Joe Spano's bartender, Rocky Pioggi, is weak, and his Brooklyn accent not sufficiently mastered to be as authoritative as the author intended. That, however, is less significant than Douglas Johnson's constricted performance as Hickey. He often seemed to talk out of the side of his mouth, though perhaps I'm being unfair. Comparisons can be odious, though I'll never forget the great performance Jason Robards, Jr. gave as Hickey in a New York educational television production some years back.

Still and all, the play is worth seeing. It's frequently exciting and many may find the issues provocative. O'Neill is a fine playwright of the naturalistic school, and I must confess to a preference for this more realistic approach over the stylish and stylized theater of the absurd. ■

BOOKS/MICKY FRIEDMAN

To bee or not to bee

The Art and Adventure of Beekeeping, by Ormond and Harry Aebi.
Unity Press, 181 pp., \$4.95.

The Art and Adventure of Beekeeping is a charming book written by an elderly father-and-son team of beekeepers from Santa Cruz who hold the world's record for honey production—404 pounds from one hive in one season.

The book (actually told from the son Ormond's point of view), while chock-full of information on keeping bees, is not really a systematic guide. Rather, the factual information serves as a superstructure for an autobiography of sorts—something of a "Remembrance of Bees Past." Ormond reminisces about his hives vividly and with great love and respect, giving us a fine picture of the dedicated beekeeper.

Writing about gathering a group of swarming wild bees, he says, "I lost no time in approaching the cluster to give them my love and see if they would reciprocate. They did without a moment's loss of time." He has been stung many times (he recommends Mrs. Stewart's Liquid Bluing for stings), but is careful to point out that it was usually his own fault. He trusts bees, and of a situation that would send most people into hysterics he merely writes calmly, "... it is a truly spooky feeling to be covered with bees, some crawling around on one's forehead, eyebrows, lips and chin, with others investigating one's ear and neck."

Ormond's attention to nature, his harmony with the bees, will surely have a calming effect on harassed city dwellers. One of the most appealing portions of the book is his description of listening to his bees. He presses his ear to each hive and, "In this way I am able to tell by the voices, noises, rustlings and fanning roar inside the hives what the bees are doing at present and what they are likely to do in the near future. I am also able to tell a few days in advance which hive is going to swarm by the 'squeaks' the young queens make in their cells while they are still sealed in. They give these sounds most often just at or after dusk."

I heartily recommend *The Art and Adventure of Beekeeping* not only to aspiring beekeepers, but to anyone who wants to meet Ormond Aebi—an honest and good-humored human being. ■

Learning to listen



Listen lounging in sylvan setting.

It's safe to say that there's no other jazz band quite like Listen; Richard Waters makes sure of that. One of the band's two percussionists, Waters designs and builds instruments that look like props for the Spanish Inquisition. It's the tonal effect of his bizarre instruments, as much as the band's skill at playing them, that makes Listen so unique.

Listen is seven young but experienced Bay Area musicians who got tired of playing other people's music for other people's concerts and records. Reedman Mel Martin, the septet's featured player, has worked with such area bands as Azteca, Boz Scaggs, Van Morrison and Jesse Colin Young. Pianist and steel drummer Andy Narrell has played and recorded with everyone from the Oakland Symphony to Dr. Hook & The Medicine Show. Conga player and percussionist Glen Cronkhite has played behind progressive jazz luminaries like Harry Partch, John Cage, Airtio and Herbie Hancock. And so it goes, throughout Listen's lineup.

Listen was determined to play their own brand of contemporary jazz, and that's just what they're doing. What sets them apart from any other band I've seen is their incredible use of percussive effects. Waters plays what he calls "acoustic synthesizer"—an astounding array of homemade percussion and wind instruments that produces an infinite variety of singular sounds. The most conventional instrument in Waters's arsenal is a saw; the rest pretty much defy description.

Cronkhite and (when he's not soloing) Martin also chip in on assorted percussion instruments. Narrell spends about half his time on steel drums, and drummer George Marsh is a powerhouse in his own right. You might expect that listening to all that percussion would be something like listening to the soundtrack of the Lebanese civil war, but there's so much diversity in Waters's instruments that the sound is constantly interesting. Every instrument is distinct; together they create a rich and satisfying texture that surrounds Martin's sax work and Dave Creamer's subtle, mellifluous guitar like a warm waterbed.

The members of Listen write as well as they play. Glen Cronkhite's soft, dreamy compositions are particularly interesting, allowing lots of space for the development of percussive textures. Narrell and Martin both write harder, more direct tunes that give the band a chance to let it all out.

The only criticism I have of Listen is that the structure of their work is a little too pat. Martin is the only really strong, out-front soloist in the band; he tends to set the theme for each song and then step back while the other players take their licks. The band's ensemble work is excellent, and their mellow passages are beyond reproach, but they need to develop more challenging interplay to get the most out of their hotter numbers. Creamer, particularly, seems to lay back too much; a little more fire from him would help the band immensely.

Even with their flaws, Listen is easily the hottest and most satisfying young jazz band in the Bay Area. They've only been together a little more than a year, and their music is constantly evolving and progressing. Through a series of small gigs, mostly at the Keystone Korner (where I saw them on Nov. 10), they've attracted a small but growing following, and a record contract may be imminent. Their next engagement is Dec. 8 at the Keystone; drop in and give Listen a listen.

The Blackbyrds: City Life (Fantasy F-9490). The Blackbyrds, a group of Howard University students working under musician-educator Donald Byrd, crashed the national top ten last spring with

their single, "Walking in Rhythm." Despite their presence on the pop charts, though, the Blackbyrds are essentially a jazz group; their vocals are almost incidental, working as a component of the overall sound rather than dominating it. The group is talented enough, and their cool, breezy urban funk can be highly appealing, but *City Life* is their fourth album in 18 months. That's a little much, especially for people who aren't even full-time musicians. Three songs on the album come off well—"Rock Creek Park," "Thankful 'Bout Yourself" and "Flying High." The rest is one step above filler. Except for Steven Johnson, on sax and flute, and Orville Saunders on guitar, the Blackbyrds don't seem to have the confidence to assert themselves musically, to take an occasional chance. They're smooth, but so is Velveeta. The Blackbyrds could conceivably replace the increasingly stale War as the leading urban funk band in the country, but they really need to devote a little more time and energy to their records.

Keith Jarrett: Backhand (Impulse ASH 9305).

Keith Jarrett is doing for the acoustic piano what Jimi Hendrix did for the electric guitar—taking it to the limit and constantly expanding its possibilities. Jarrett uncompromisingly avoids electronic keyboards, which might seem to be a limiting factor but isn't; he's so skilful and innovative that even within the comparatively narrow range of the acoustic piano he always gives you all you can handle. *Backhand* is marred only by Jarrett's by now habitual indulgence in free-form compositions using esoteric, non-keyboard instruments. It's called "Kuum" this time, and the instruments are wood flute and osi drum. The song is interesting and colorful, but it doesn't make very good use of Jarrett's considerable talents. The rest of the album, though, is a real knockout, particularly when Jarrett and saxophonist Dewey Redman play off each other.

Lonnie Liston Smith and the Cosmic Echoes: Visions of a New World (Flying Dutchman BDL-1-1196).

Visions is an ambitious and frequently successful concept piece, breathing new life into the rather hoary sunrise-to-sunset cycle pattern. It opens slow, funky and brooding with "A Chance for Peace," stretches out with "Love Beams" and "Colors of the Rainbow," gets down for a night on the town with "Visions—Phase II" and then eases back into a palm-shaded repose on "Summer Nights." Smith's Latin-flavored keyboards are generally subdued, providing coloration more than direction, although on "Devika" he and saxophonist Dave Hubbard really take off and do beautiful things with a fairly basic theme. *Visions* isn't great jazz, and it gets a little overblown in places, but overall it's a well-constructed and rewarding mood album.

John Klemmer: Touch (ABC D-9221).

Touch starts off in fine form, with Klemmer's soprano sax burning through shimmering layers of percussion on the title song. The momentum continues through "Glass Dolphins" and "Waterwheels," both beautiful melodic showcases for Klemmer's mellow sounds. But then the same sounds keep on coming—and coming, and coming. Klemmer's touch is so sure, and his context so undemanding, that he could probably play this kind of music in his sleep. If only you could listen to it in your sleep, it might be okay.

The Who: The Who By Numbers (MCA 2161)

The Who have finally abandoned their stultifying philosophic pretensions and gone back to being one of the best hard rock bands in the world. *By Numbers* is the Who's classic sound stripped to its bare essentials—not a hint of a synthesizer or a phase shifter anywhere, let alone a string section. In its primitive sound and pimply lyrics, it recalls *Magic Bus*, their last good album of the Sixties, much more than it does *Who's Next*, their only decent album of this decade. *By Numbers* is an intelligent mix of powerhouse rockers like "Dreaming from the Waist" and "Slip Kid" and sensitive showcases for Roger Daltrey's appealingly adenoidal voice, such as "Imagine a Man" and "Blue Red and Grey." It's a much less refined album than *Who's Next*, and less interesting, but at least they're back on the right track. ■



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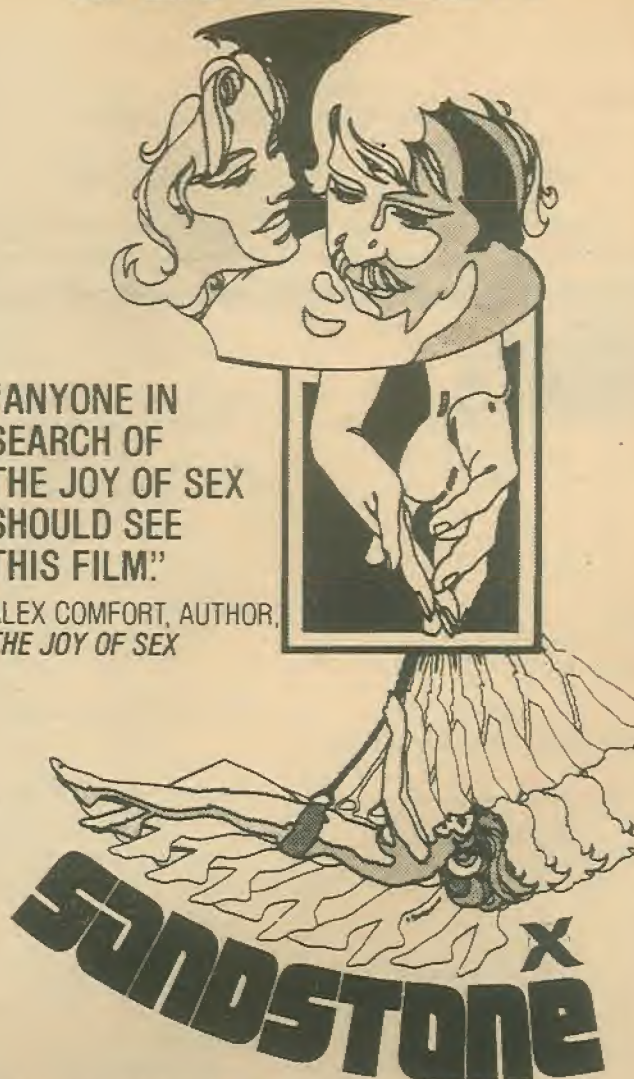
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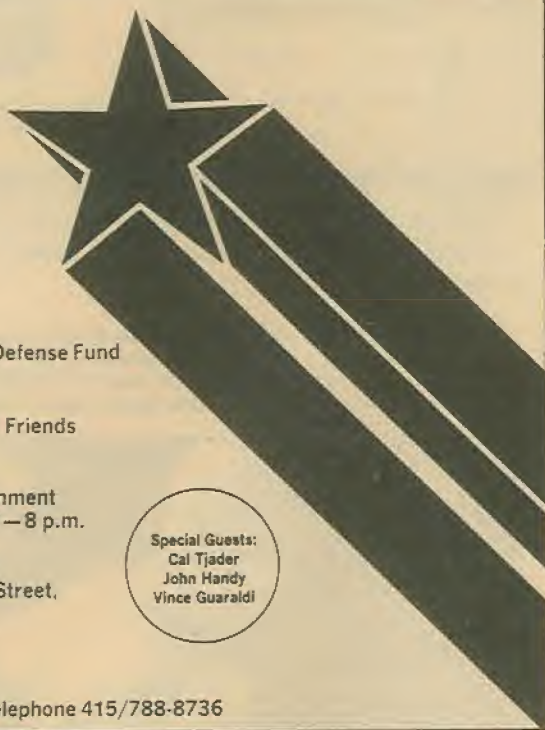
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LET'S DO IT AGAIN

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Al Pacino

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SYLVIA SCARLETT
Katharine Hepburn/Robert Young
SPITFIRE
Dec. 8-10

Katharine Hepburn/Franchot Tone
QUALITY STREET
Katharine Hepburn in
THE LITTLE MINISTER

EVENTS

DECEMBER 4 THRU 14

BY NANCY DUNN

MOVIES

★OPENINGS

And Now My Love

A new film from Claude Lelouch, the director best known for "A Man and a Woman." This is to film what "In Cold Blood" was to literature—a new form, a redefinition, a piece of documentary/fiction. Lelouch turns his eye to a survey of key events of the

Western world since the turn of the century. With Martha Keller, Andre Dossolier, Charles Denner and Gilbert Bechaud. (Act II, Berk.)—M.S.

Sandstone

Too late for review. (Plaza II, Daly City.)

Way of the World

Too late for review. (Empire III, SF.)

MINI-REVIEWS

A Boy and His Dog

Post-nuclear holocaust future shock, circa 2024, with touches of "The Time Machine" and "Clockwork Orange." From the novel by Harlan Ellison, directed by L. Q. Jones. (Coliseum Drive-In, Oakl.; Metro II, SF; Northside A, Berk.)—M.S.

Conduct Unbecoming

A nasty film about a very pukka regiment in India during the dear dead days before the sun started setting on the English empire. Heavy intimations of perversion and sadism rue Britannia with an all-star cast of heavies including Michael York, Richard Attenborough, Trevor Howard, the rarely seen Stacey Keach, Christopher Plummer and an occasionally disrobed Susannah York. (Act I, Berk.; Alameda III, Alameda; Cannery, SF)—M.S.

Dog Day Afternoon

One of the best films of the fall season, so far. Stars Al Pacino (is he being typecast as a crook?) and John Cazale, in a story based on a true Brooklyn bank robbery which goes haywire, winding up with more media coverage than the crucifixion. Directed by Sidney Lumet, a master of the art. (Regency II, SF)—M.S.

Hearts of the West

Written by Rob Thompson (his first film) and directed by Howard Zieff (his second), "Hearts of the West" is a loose-jointed comedy about characters crowding the periphery of Hollywood in the Thirties. It's like a cheery, comic version of Nathanael West's "Day of the Locust." Unlike West, Thompson and Zieff never see their characters—a would-be novelist, a script girl, a bit player in cowboy films—as less (or more) than human. With Jeff Bridges, Blythe Danner, Andy Griffith and Alan Arkin. (Coronet Theatre, SF)—L.P.

The Human Factor

A revenge film with Mansonesque tinges about a man seeking out the radical assassins of his family. Stars George Kennedy, Rita Tushingham, Raf Vallone, John Mills; directed by Edward Dmytryk. (Alexandria, SF; Showcase II, Oakl.)—M.S.

Lies My Father Told Me

A new film by Jan Kadar, who directed the stunning "Shop on Main Street," but falls under the mystique of extreme bathos in his latest film—giving us overbearing Jewish grandfathers; saintly, ever-patient Jewish mothers; and lecherous, gambling Jewish fathers; all wallowing in the milk of human kindness. It's laid on so thick that the milk curdles; color this film cottage cheese. (Music Hall, SF)—M.S.

Let's Do It Again

My feelings that Sidney Poitier is the Sandy Dennis of black-ploitation films to the contrary, this film is as funny as "Cotton Comes to Harlem" and funnier than "Uptown Saturday Night," which also teamed Poitier with Bill Cosby. Directed by Sidney Poitier. (Regency I, SF; Oaks I, Oakl.; Theatre 70, Oakl.)—M.S.

Mahogany

Diana Ross was a lot of fun when she led the Supremes; her movie career has been steadily dragging her unfortunately meager talents through the cinematic gutter. "Lady Sings the Blues" was a searing insult to the memory of Lady Day; "Mahogany" insults everybody else. She's a high fashion model, Billy Dee Williams is Mr. Slick, and Tony Perkins is inept

acting makes you wish he had stayed with his mother in "Psycho." Directed by Berry Gordy. (Alhambra I, SF; Baronet, SF; Berkeley, Berk.; Century 21, Oakl.; Geneva Drive-In, SF; St. Francis, SF)—M.S.

Mr. Quilp

Oh my duck, it's another Reader's Digest film, thick with treacle and sugar-coating, out in plenty of time for Christmas (that is, a week before Thanksgiving). I would think Dickens's "Old Curiosity Shop" deserves better than the title "Mr. Quilp" and far better than the niggling acting skills of Anthony Newley, but 'tis the season to make a killing. (Empire I, SF; Larkin, SF; Parkway II)—M.S.

Rooster Cogburn

The Duke takes on the forces of evil and Katherine Hepburn in this son of "True Grit." You can hear bones rattle as these two venerables lock horns. Wayne defeats the ne'er-dowells; Hepburn defeats Wayne. (Ghirardelli, SF; Plaza I, Daly City; Showcase I, Oakl.)—M.S.

Sweet Movie

I couldn't say it better than the Lumiere's brochure on the film: "Provoking far more questions than it answers, the film's main concern seems to be body and sexual freedom and how that relates to repression, capitalism and the body politic... seeking an answer to the refrain, 'Is there life after birth?' Probably the most controversial film of the year, and it's real late in 1975. (Lumiere, SF)—M.S.

Swept Away... by an Unusual Destiny in the Blue Sea of August

A romantic comedy about the class struggle. Lina Wertmuller, a committed Marxist and a gifted filmmaker, has given "Swept Away" a shimmering surface: the performances by Wertmuller regulars, Mariangela Melato and Giancarlo Giannini, are stylish and energetic; the dialogue is generally sharp (though filled with too many class-warfare epithets, like "capitalist bitch" and "subproletarian!"); and the picture is crammed with picture postcard views of the Mediterranean. But underneath the polish is a grimly deterministic, Marxist parable that's just a little too predictable; as a result, the film's rhythm is off—it's like a long, sleek sedan being run off a Voiga motor. (Clay, SF; Elmwood, Berk.)—L.P.

Three Days of the Condor

Robert Redford plays a spy who's left out in the cold by the CIA. This slick, cynically functional film skirts the political issues inherent in any story about international spying—and manages to avoid them all. The CIA of "Condor" is a made-up villain that has nothing to do with the Bay of Pigs or the Phoenix program—it's about as political as the shark in "Jaws." Sydney Pollack directed. (North Point, SF; Oaks I, Berk.; Parkway I, Oakl.)—L.P.

The Working Class Goes to Heaven

Grand Prize Winner at Cannes Film Festival. Elio Petri teams once again with actor Gian Maria Volonte of "Investigation of a Citizen Above Suspicion," to produce a comedy of sorts about a worker who loses his finger in some machinery, triggering a strike which radicalizes him, along with losing him his job, mistress and sense of humor. (Surf, SF.)—M.S.

Movie reviews written by Larry Peitzman and Merrill Shindler.

FIRST RUNS

Act I and II: "Conduct Unbecoming"; II: "And Now My Love" and "Happy New Year"; 2121 Center, Berk., 548-7200.

Alameda: I: "Winterhawk"; II: "Undercovers Hero"; III: "Conduct Unbecoming"; 2317 Central, Alameda, 522-4433.

Albany Cinema: "Nashville"; 1115 Solano, Albany, 524-5656.

Alhambra: I: "Mahogany"; II: "Clockwork Orange" and "The Conversation"; Polk/Green, SF, 775-5656.

Alexandria: "Human Factor" and "Straw Dogs"; Geary/18th Ave., 752-5100.

Automovie: "Mahogany"; Concord Ave., Concord, 682-9112.

Balboa: "Gone With the Wind"; Balboa/38th Ave., SF, 221-8184.

Baronet: "Kung Fu Gold" and "All the Man, All the Fighter," through Dec. 9; "Mahogany," from Dec. 10; Market/5th St., SF, 362-4822.

Berkeley: "Mahogany" and "Claudine"; Shattuck/Haste, Berk., 848-4300.

Cannery: "Conduct Unbecoming"; Leavenworth/Beach, SF, 441-6800.

Castro: "Nashville" and "The Conversation"; Castro/Market, SF, 621-6120.

Century 21: "Mahogany"; Century 22: "The Longest Yard" and "Mandingo"; 8201 Oakport, Oakl., 562-9596.

Cinema 21: "The Way We Were"; Chestnut/Steiner, SF, 921-1234.

Coliseum: "Jaws"; Clement/9th Ave., 221-8181.

Coliseum Drive-In: I: "A Boy and His Dog"; II: "Earthquake" and "Airport 75"; 5401 Coliseum Way, Oakl., 536-7491.

Coronet: "Hearts of the West" and "Cat Ballou"; Geary/Arguello, SF, 752-4400.

Elmwood: "Swept Away..." and the animated short "Euryonome"; College/Ashby, Berk., 848-0931.

El Rey: "Lenny," "Last Tango in Paris" and "Where's Poppa"; 1970 Ocean, SF, 587-1000.

Empire: I: "Mr. Quilp" and "Oliver"; II: "Earthquake" and "Airport 75"; III: "Way of the World"; 85 West Portal, SF, 661-5110.

Geneva Drive-In: "Mahogany"; next to the Cow Palace, SF, 587-2884.

Ghirardelli Cinema: "Rooster Cogburn" and "African Queen"; Beach/Polk, SF, 441-7088.

Island Automovie: "Treasure Island" and "Dr. Syn"; 795 Thau Way, Alameda, 522-7205.

Larkin: "Mr. Quilp"; Larkin/O'Farrell, SF, 441-3742.

Metro: "Sandstone"; Union/Webster, SF, 752-4811.

Metro II: "A Boy and His Dog" and "The Harder They Come"; Union/Fillmore, SF, 931-7666.

Music Hall: "Lies My Father Told Me"; Larkin/Geary, SF, 441-4776.

North Point: "Three Days of the Condor"; Powell/Bay, SF, 989-6060.

Oaks: I: "Three Days of the Condor" and "Deathwish"; II: "Let's Do It Again" and "Spies"; 1875 Solano, Berk., 526-1836.

Parkway: I: "Three Days of the Condor" and "The Conversation"; II: "Mr. Quilp" and "Oliver"; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: "Jaws" and "Westworld"; 4186 Piedmont, Oakl., 654-2727.

Plaza: I: "Rooster Cogburn"; II: "Sandstone," through Dec. 9; "Gift of an Eagle," from Dec. 10; Serramonte Plaza, Daly City, 756-3240.

Regency I: "Let's Do It Again"; Van Ness/Sutter, SF, 673-7141.

Regency II: "Dog Day Afternoon"; Sutter/Van Ness, SF, 776-5505.

Royal: "Winterhawk" and "Little Big Man"; Polk/California, SF, 474-2131.

St. Francis: "Mahogany," through Dec. 9; "Isle, She-wolf of the S.S.," from Dec. 10; 965 Market, SF, 362-4822.

Serra: "Jaws" and "Westworld"; Junipero Serra Blvd., Daly City, 755-1455.

Showcase Alameda: I: "The Way We Were" and "Gold"; II: "Earthquake" and "Airport 75"; 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: I: "Rooster Cogburn"; II: "Human Factor"; Broadway/51st, Oakl., 654-5505.

UA Four: I: "Winterhawk" and "Gold"; II: call for details; III: "Return of the Tall Blond Man," through Dec. 9; "Bananas," "Sleepers" and "Everything You Always Wanted to Know About Sex," from Dec. 10; IV: "Royal Flash"; 2274 Shattuck, Berk., 843-1487.

Vogue: "Return of the Tall Blond Man"; Sacramento/Presidio, SF, 221-8181.

FOREIGN FILMS AND REVIVALS

Avenue Photoplay: "Show People" and "Naughty Marietta," Dec. 5; De Mille's "King of Kings," Dec. 12; films begin 8:30 pm, organ concert at 8 pm, 2650 San Bruno Ave., SF, 468-2636, \$2.

Benson and Hedges series: John Wayne in "Red River," Dec. 5-6; "A Streetcar Named Desire," Dec. 12-13; midnight at the Metro Cinema, Union/Webster, 221-8181, 99¢.

Canyon Cinematheque: three documentary portraits of women, Dec. 4, "Time Has No Sympathy," "Frida Kahlo" and "Never Give Up"; films of Marie Menken, Dec. 11, including "Mood Mondrian" and "Andy Warhol"; 8:30 pm, at SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

Centro Cedar: Katherine Hepburn Festival: "Morning Glory" and "Break of Hearts," Dec. 4-5; "Spitfire" and "Sylvia Scarlett," Dec. 6-7; "Quality Street" and "The Little Minister," Dec. 8-10; "Bringing Up Baby" and "Damsel in Distress," Dec. 11-13; "A Woman Rebels" and "Christopher Strong," Dec. 14-17; 38 Cedar/Larkin, SF, 776-8300, \$3/52 srs., children.

Clay: Wertmuller's "Swept Away..." with animated short "Opera"; Fillmore/Clay, SF, 346-1123, \$3/\$3.50 Fri.-Sat.

Gateway: "Grand Hotel" and

"Weekend at the Waldorf," through Dec. 9; "Dinner at Eight" and "The Thin Man," Dec. 10-16; 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card.

Intersection: German experimental classics, Dec. 7, 7 and 9:20 pm, including "Cabinet of Dr. Caligari"; 20 animation classics, Dec. 14, 7 and 9:30 pm, Roadrunner, Little Lulu and other favorites; 756 Union, SF, 397-6061, \$1.

Laney College: Renoir's "Boudu Saved from Drowning," Dec. 8, 7 pm, in the Forum, 10th/Fallon, Oakl., 834-5740, free.

Latin American Film Survey: "Mexico, the Frozen Revolution," Dec. 4; "Requiem 29," Dec. 11; 7 pm at the Latin American Library, 1447 Miller, Oakl., 834-5740, free.

Lumiere: "Sweet Movie," through Dec. 12; California/Polk, SF, 885-3200, \$3.

Midnight Movies: cartoons by Max and Dave Fleischer, Dec. 6, including Superman and Betty Boop; highlights from the 1975 Ann Arbor Film Festival, part III, Dec. 13, including Curt McDowell's "Nudes"; midnight at the Presidio, 2340 Chestnut, SF, 921-2931, \$1.75.

Northside: Studio A: "The Harder They Come" and "A Boy and His Dog"; Studio B: Chaplin's "Modern Times" and "City Lights," through Dec. 10; "Johnny Got His Gun" and another to be announced, Dec. 11-17; 1828 Euclid, Berk., 841-2648, \$2.

Pacific Film Archive: D.W. Griffith's "The Struggle" and "The Painted Lady," Dec. 4, 7:30 pm; early anthropological classics, Dec. 5, Van Dyke's "White Shadows in the South Seas" at 9:30 pm, "Land of the Head Hunters" at 7:30 pm and "The Yellow Cruise" at 9:30 pm; Museum toy festival films, Dec. 6-7, 1 pm, including "Calder's Circus"; Robert Flaherty's "Nanook of the North" and "Moana," Dec. 6, 2:30 and 4:45; "Stark Love," Dec. 6, 7 and 9:45 pm; Flaherty's "Man of Aran," Dec. 6, 8:20 and 11 pm; anthro classics, Dec. 7, "Tabu" and "Wedding of Palo" at 2:30 pm, Van Dyke's "The Pagan" at 7:30 pm, Van Dyke's "Eskimo" at 9 pm; Amalie Rothschild's "Nana, Mom and Me" and Raquel Chalfi's "Matchmakers," Dec. 8, 7:30 and 9:50 pm; Marta Meszaros's "Ridance," Dec. 9, 7 and 10 pm; Livia Gyarmathy's "Wait a Sec!" Dec. 9, 8:30 pm; Griffith's "Intolerance," Dec. 10, 7:30 pm; New German Cinema, Dec. 10, in Wheeler Aud., Herzog's "Aguirre the Wrath of God" at 7:30 pm and "Ludwig, Requiem for a Virgin King" at 9:15 pm; "Alice in the Cities," Dec. 11, 7:30 pm; "Part Time Work of a Domestic Slave," Dec. 11, 9:30 pm; "The Brutalization of Franz Bium," Dec. 12, 7:30 pm; "In Times of Trouble and Danger the Middle Road Leads to Death," Dec. 12, 9:30 pm; "Belated Flowers," Dec. 13, 4:30 pm; "Wrong Movement," Dec. 13, 7 and 10:20 pm, based on Goethe's work; "Lina Braake and the Interests of the Bank," Dec. 13, 8:50 pm; "Karl May," Dec. 14, 3 pm; "Alice in the Cities," Dec. 14, 7:30 pm; "Schoolteacher Hofer," Dec. 14, 9:30 pm; unless otherwise noted, all in the University Art Museum, 2621 Durant, Berk., 642-1124, first film \$1.50/75¢ before 6 pm, each additional film 50¢.

Planet Earth Films: films by women, Dec. 4, 7 and 9 pm, including "Betty Tells Her Story" and "Woo-Hoo May Wilson"; "Elevator Girls in Bondage," with the Cockettes, Dec. 11, 7, 8:30 and 10 pm, plus Marilyn Monroe in "Apple Knockers and Coke"; Richardson Hall, UC Extension, 55 Laguna, SF, 863-1428, \$1.

Powell Cinema: "Auntie Mame" and "Where's Poppa," through Dec. 9; "Stella Dallas" and John Ford's "The Hurricane," Dec. 10-16; 39 Powell/Market, SF, 421-4040, \$2.50/\$2 with membership card/\$1 bargain matinee weekdays till 5 pm.

SF Jewish Community Center: Welles's "Macbeth," Dec. 4; Truffaut's "Fahrenheit 451," Dec. 11; both 8 pm, 3200 California/Presidio, SF, 346-6040, \$2/\$1.50 members.

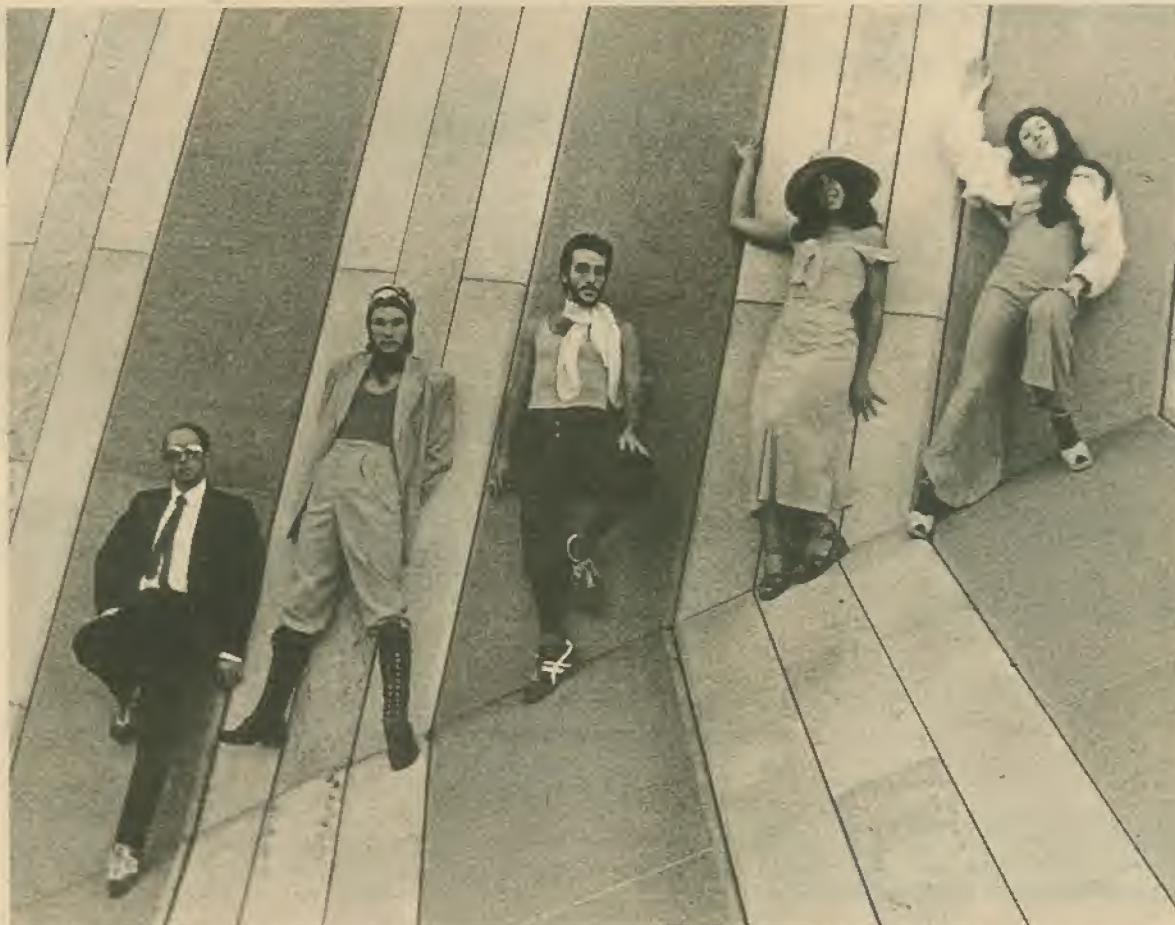
SF Libraries: "Mingus," Dec. 9, noon, Lurie Room, Main Library; "D. H. Lawrence in Taos" and "Picasso: His Life and Art," Dec. 9, 7 pm, Parkside Branch; "American Time Capsule," "The Sixties," "12/12/42" and "Joyce at 34," Dec. 10, 7:30 pm, Ortega Branch; all free.

SF Museum of Art: from West Germany, "Alice in the Cities" (1974), Dec. 12, 7:30 pm, Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 members, srs., under 16.

SF State: "Teorema," Dec. 8, 7:30 pm, \$1.50; "Accattone," Dec. 10, 12:30 pm, free; McKenna Theatre, Creative Arts Bldg., on campus, 19th Ave./Holloway, SF, 469-1629.

Second Floor Cinema: color animated feature by Lotte Reiniger, "The Adventures of Prince Achmed," Dec. 5, plus "Salome"; "Spirits of the Dead," Dec. 12, three-parter by Vadim, Fellini and Malle; 8:30 and 10:30 pm, 1074 Valencia/22nd St., SF, \$1.50.

Surf: "The Working Class Goes to Heaven" and "The Seduction of Mimi," through Dec. 9; Chaplin's



Up against the wall, it's two weekends of Boulevard Dance Theatre (see p. 25).

"The Circus," "The Kid" and "The Idle Class," Dec. 10-13; Irving/46th Ave., SF, 664-6300, \$2.50.

Telegraph Repertory Cinema: I: Welles's "The Third Man," Godard's "Breathless" and Hitchcock's "The Man Who Knew Too Much," through Dec. 9; Sir Lawrence Olivier in "Hamlet" and "Henry V," Dec. 10-16; II: "Play-time" and Albert Lamorisse's "The Red Balloon," through Dec. 9; three from Japan, Dec. 10-16, "Woman in the Dunes," "The Face of Another" and "Kwaidin"; 2519 Telegraph, Berk., 548-2519, \$2.

Times: "A Man for All Seasons" and "Anne of a Thousand Days," through Dec. 6; "Capone" and

"Dion Brothers," Dec. 7; "WR: Mysteries of the Organism" and "The Last Movie," Dec. 8-10; "Murmur of the Heart" and "Two for the Road," Dec. 11-12; "Westworld" and "Juggernaut," Dec. 13-14; Stockton/Broadway, SF, 397-3770, \$1.

UC Berkeley: Truffaut's "Two English Girls," Dec. 4, 7 and 9:30 pm, 155 Dwinelle Hall, \$1.50; "Enter the Dragon" and "Return of the Dragon," Dec. 5, from 7 pm, Wheeler Aud., \$2.50; "Shop Around the Corner" and "Seven Brides for Seven Brothers," Dec. 9, 8 pm, Wheeler Aud., \$2; Truffaut's "Day for Night," Dec. 11, 7 and 9:30 pm, 155 Dwinelle Hall, \$1.50; 642-2561, tickets only at the door, one hour before showtime.

"It's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from "Love Story" under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Bullshot Crummond
A consistently entertaining blend of brilliant staging, clever special effects, superb acting and a well-written comic script make this long-running satirical takeoff on the old British Bulldog Crummond mystery novels a well-deserved success. Most of the cast (and others) seem to have produced, directed and written it, which only goes to show that while serious art may not be created by committee, comedy apparently can. No big horse-laughs here, just a lot of silly goings on to delight the eye and ear. —A.D.

Camelot
For those with a nostalgic (and morbid) yen for the Sixties. The King Arthur legend, with one show-stopping tune after another writ by Lerner and Lowe. And, despite the treacle and fluff, it works everytime—there just ain't a dry eye in the house. This particular production is thicker than usual on treacle and heavier on flummery. —M.S.

Desire Under the Elms
A darkly violent and (perhaps) semi-autobiographical tale of a New England family caught in the death grip of incest, greed and those dark forces that play so wistfully through the works of O'Neill. ACT's third repertory presentation of the season. —M.S.

Evolution of the Blues
Jon Hendricks's epic survey of black music utilizes song, dance, and rhymed couplets. Some find it cloying, but it's been running a long time. —A.C.

House of Blue Leaves
Tragedy threatens to overtake John Guare's 1971 Obie-award-winning, theater-of-the-absurd style comedy when an aging, unknown song writer, encouraged by his opportunistic mistress, pursues dreams of Hollywood success that require "disposing" of his depressingly daffy wife. A thoroughly professional cast—featuring a brilliant comic performance by Suzanne Voss as the mistress—is well-directed by Peter Tripp. A fine example of the "Method" approach to theater. —A.D.

The Iceman Cometh
A flawed, but generally decent production of Nobel prize-winner Eugene O'Neill's play about the value of illusion vs. reality. A group of more or less drunken pipe dreamers are moved to action when a would-be crusader attempts to get them to face the "truth". There are several outstanding performances here, notably Roderic Prindle as Harry Hope. —A.D.

Improvisation, Inc.
A non-political improvisational group using audience suggestions to improvise short skits, often involving music with an abstract schema (as a color or an image). Usually one broad theme is improvised on for near an hour. —A.C.

P.S. Your Cat Is Dead!
James Kirkwood's comedy about a young actor who loses his job, his lover and his cat, and finds himself involved with a disarming young man from Brooklyn who repeatedly burglarizes him. Now starring Sal

Mineo; Milton Katselas, who presented "Butterflies are Free" on Broadway, directs. —A.C.

Timesphere

An abstract play about people who commit suicide and where they go then. There's no God or devil in their purgatory, just two grim "power figures" who force them to take responsibility for their actions. —M.L.

The Tooth of Crime

A murky plot about a deathly challenge to a rock star (too much of the dialogue is incomprehensible rough-tough "jive" talk) plus eight songs by author Sam Shepard (accompanied by an electronically amplified live band) plus an irrelevant imaginary sexual attack scene (well done) add up to plenty of bite, but little to chew on. "The Tooth of Crime" should be extracted and the excellent cast given something else to do. —A.D.

Theater reviews by Andrew Cohn, Maggie Lewis and Arthur Damond.

(Note: The review of the Nickette's "It's Cool in San Francisco," which ran from Vol. 9 No. 19 to Vol. 10 No. 7, was written by Cat Coates.)

CURRENT RUNS

ACT: Eugene O'Neill's "Desire under the Elms," Dec. 4 and 9, 8:30 pm; Michael McClure's "General Gorgeous," Dec. 5-6, 12, 8:30 pm; Thornton Wilder's "The Matchmaker," Dec. 6, 2:30 pm; and Dec. 13 at 8:30 pm; Shakespeare's "The Merry Wives of Windsor," Dec. 9-10 at 8:30 pm and Dec. 13 at 2:30 pm; all in the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

Beach Blanket Babylon Goes Bananas, through the end of the year, Wed.-Thurs., 8:30 pm; Fri.-Sat., 8:30 and 11 pm; Sun., 7:30 pm; Club Fugazi, 678 Green/Columbus, SF, 421-4222, \$5-\$4.

Bay Area Comedy Troupe, Dec. 6 and 20, 9 and 11 pm, La Salamandra, 2516 Telegraph, Berk., 841-9070, \$2; Dec. 4 and 11, 9 pm, Old Spaghetti Factory, 478 Green, SF, 421-0221, \$2.50.

"The Caliph Stork," new marionette show with music from Grieg's Peer Gynt Suite, 11 am to 2 and 4 pm on every weekend and school holiday; Storybook Theater, in Children's Fairyland, Lakeside Park, Grand/Park View Terrace, Oakl., 273-3062.

"Camelot," with Edward Mulhare and Anne Rogers, presented by Civic Light Opera, through Dec. 6, Thurs.-Fri. at 8:30 pm and Sat. at 2:30 and 8:30 pm; Curran Theatre, 414 Geary, SF, 673-4400, \$12.75-\$3.25.

"Ceremonies in Dark Old Men," by Lonnie Elder III, through Dec. 20, Fri.-Sat., 8 pm; Potrero Hill Neighborhood House, 953 De Haro, SF, 826-8080, \$2.

"Cymbeline," Shakespeare's fairytale drama, presented by Birnam Wood, Dec. 5-6, 8:15 pm; Live Oak Theater, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, by donation.

"Evolution of the Blues," Wed.-Fri. at 8:30 pm, Sat. at 7:30 and 10 pm, Sun. at 2:30 and 7:30 pm; On Broadway Theatre, 435 Broadway, SF, 398-0800, \$7.50-\$4.50.

"House of Blue Leaves," by John Guare, presented by the Playhouse Company, held over through Dec. 7, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm; 2525 8th St., Berk., 548-7677, \$3-\$2.

"The Iceman Cometh," by Eugene O'Neill, presented by Berkeley Repertory Theatre, through Dec. 7, Wed.-Sat. at 8 pm and Sun. at 7 pm; 2980 College, Berk., 845-4700, \$5-\$3.50.

Improvisation, Inc., every Fri.-Sat., 8:30 pm; 149 Powell, SF, 397-5534, \$3/\$2 student.

"Lion in Winter," presented by Blue Moon Players, Dec. 5-6 and 12-13, 8:30 pm; Theater in the Glen, Glen Park Recreation Center, Elk/Chenery, SF, 558-4268, \$2.

"Mister Roberts," presented by College of Marin's drama dept., Dec. 5-21, Wed.-Sun., 8 pm; Theatre III, 27 Kensington Road, San Anselmo, 454-0877, \$3.50/\$3 students.

"Mrs. Stowe's Cabin," by H. L. Knight, based on Stowe's "Uncle Tom's Cabin," presented by UC Berkeley's drama dept., Dec. 4-6 and 10-13, 8 pm; Zellerbach Playhouse, on the campus, 642-2561, \$2/\$1 students.

"Old Times," by Harold Pinter, Dec. 4-6, 8:30 pm; Lisser Hall Studio Theatre, Mills College, Seminary/MacArthur, Oakl., 632-2700, free.

Prisons Revisited, a double bill presented by Pub Theatre Company, Robert Head's "Sanctity" and Edward Albee's "The Death of Bessie Smith," through Dec. 13, Tues.-Sat. at 8:30 pm; 2695 Sacramento, SF, 922-8868, \$6.50-\$5/\$3 students.

"Shadows on the Sun," by B. T. Williams, through Dec. 20, Fri.-Sat. at 8 pm, and Sun. at 7 pm; the Show-

continued on page 25

BEST TV MOVIES

Isadora (1969)

Thursday, Dec. 4, 9 pm, Channel 5.
This biography of Isadora Duncan isn't all it might have been and is certainly less than Duncan deserved. ("She was America's greatest gift to the act of the dance," wrote the choreographer Michel Fokine.) This tribute to a mad, free-spirited, revolutionary artist is hemmed-in by Hollywood conventions, although nearly everyone connected with it is English. (The director was Karel Reisz, the writers Melvyn Bragg, Clive Exton and Margaret Drabble.) One could go on and on about the flaws in this long, expensive spectacle and be absolutely justified. But none of this would matter because Vanessa Redgrave, as Duncan, gives a heroic performance. Redgrave can't dance but she gives the illusion of Duncan dancing. She makes us believe, and even gets us to accept the outrageous, ugly scene of Duncan being strangled by her own scarf. The film doesn't allow for much depth, but Redgrave gives the performance scale. It is measure of the limits put on women in film that one has to reach to great male performances, like Olivier's Richard III or George C. Scott's Patton, to find a comparison for a performance of this size. —L.P.

A Midsummer Night's Dream (1968)

Sunday, Dec. 7, 7:30 am, Channel 7.
A film of the New York City Ballet performing Ballanchine's dance version of Shakespeare's play. The photography is square-on and unflattering, but the dancing—especially by Edward Villella, Suzanne Farrell, and Arthur Mitchell—is superb. —L.P.

Junior Bonner (1972)

Sunday, Dec. 7, 9 pm, Channel 7.
Steve McQueen stars as J. R. Bonner, a no longer young rodeo star who wins a bull riding contest by staying on for eight seconds. His father, Robert Preston, also a fading rodeo star, dreams of going prospecting in Australia. Although the film, directed by Sam Peckinpah, sees the characters as failures, it sides with them against the successful brother (Joe Don Baker) who wants Junior to take a job with him selling camper-trailers. ("I'm working on my first million, and you're still working on eight seconds," brother tells Junior.) Like Peckinpah's better known films, this is an elegy for the last frontier, but "Junior Bonner" is as gentle and quiet as "The Wild Bunch" is volatile. —L.P.

The Cousins (1959)

Wednesday, Dec. 10, 1 pm, Channel 2.
Perverse, ironic, luminous early Chabrol, not commended to college students during finals. A variation on the old country mouse-city mouse fable, the film tells of a dull young man from the provinces (General Blair) who comes to live in Paris with his bohemian cousin (Jean-Claude Brialy); both are studying for the law exam. The country cousin plods away at his studies; the city cousin rarely leaves the Left Bank cafes. The city cousin passes the law exam; the country cousin does not. So alien to the go-getter American spirit, "The Cousins" was widely disliked when it opened here in the late fifties—but the film has earned a considerable reputation thanks largely to an impassioned defense by Pauline Kael, early in her career. (The Kael defense, most recently put to work on "Nashville," has become a convention of American letters.) —L.P.

THEATER

★ OPENINGS

Arsenic and Old Lace

Joseph Kesserling's classic comedy, presented by Berkeley Repertory Theatre, Dec. 12-Jan. 25, Tues.-Sat. at 8 pm and Sun. at 7 pm; 2980 College, Berk., 845-4700, \$5-\$3.50.

The Merry Wives of Windsor

By William Shakespeare, ACT's fifth production of the season, previews Dec. 10-11 at 8:30 pm and Dec. 13 at 2:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, \$7.50-\$5.

MINI-REVIEWS

The Bay Area Comedy Troupe

Stand-up comedy returns. These are young performers learning their trade, and different ones entertain each week. The 11:00 show is given

over to the audience; those who think they're funny are invited to try. —A.C.

Beach Blanket Babylon Goes Bananas

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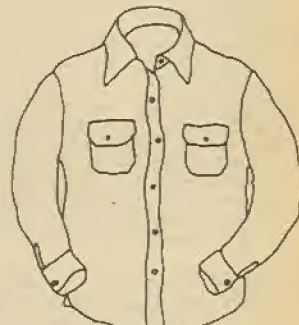
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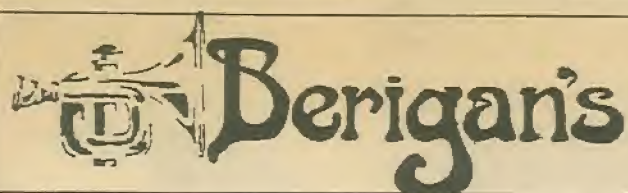
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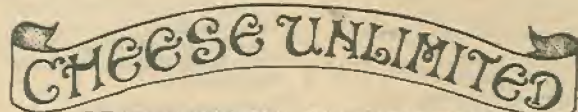
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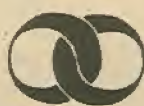
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continued from page 23

case, 430 Mason, SF, 475-2590, \$5.

"Timesphere," a new multimedia production by Tom Cox, presented by Gallery Theatre Company, through Dec. 21, Fri.-Sun. at 8:30 pm; at Margaret Jenkins Dance Studio, 2005 Bryant/18th St., SF, 864-7101, \$3/\$2.50 srs., students.

"Tooth of the Crime," by Sam

Shepard, through Dec. 7, Fri.-Sat. at 8:30 pm and Sun. at 7 pm; Cat's Paw Palace, 2547 8th St., Berk., tickets at BASS (dial TELETIX), Macy's, or call 824-7953, \$3.50.

"The Three Aunts," a Norwegian fairy tale presented by the giant-sized Walden Marionettes, Dec. 13, 2 pm; Foothill College, Theatre, on the campus, Los Altos Hills, 948-4444, \$1 at the door. □

MUSIC-DANCE

SF Libraries: Guitar Styles Survey, Dec. 4, 7 pm, Main Library, with staff from Family Light School of Music; Modern Chinese Songs, Dec. 5, 7:30 pm, performed by the Chinese Music Club, in the Chinatown Branch; The Art of Performance, with Pamela Pollard, Dec. 11, 7 pm, sponsored by Family Light School of Music, Main Library; all free.

Arabesque Concert Dance, contemporary ballets in repertoire: Fragments, Night Dreams and others, Dec. 4 and 6; Menage, Suite Billy Roberts and others, Dec. 5; Valse Triste, Romeo and Juliet and others, Dec. 10 and 12; L'Intrus, Petya and the Wolf and others, Dec. 11 and 13; all 8:30 pm, Intersection Theatre, 756 Union, SF, 922-2755, \$3.50.

New Beginnings chamber ensemble, Dec. 5, 8 pm, with music by Larry London, Villa-Lobos and others; James Moore Theater of the Oakland Museum, 10th/Oak, Oakl., 273-3009, free.

The Empty Mirror, video, music and dance performance, Dec. 5, 8 pm; East Bay Music Center, 2369 Barrett, Richmond, 234-5624, \$2.50/\$1.50 students.

Francis Bebey, composer/guitarist from Cameroon, presents a classical guitar recital, Dec. 5, 8:30 pm; Masonic Aud., California/Taylor, SF, \$6.50. Tickets at Downtown Center Box Office in SF and Neil Thrums in Oakl.

Berkeley Promenade Orchestra, Dec. 5, 8 pm, with guitarist Michael Lorimer featured in concertos by Proven and Rodrigo, plus music by Debussy and Gluck; First Congregational Church, Dana/Channing, Berk., 642-3125, \$3.

Footloose, modern dance performance, Dec. 5, 8 pm; Cat's Paw Palace, 2547 A 8th St., Berk., 845-8615, donation.

1750 Arch Street: Infinite Sound, jazz, Dec. 5; Spanish Cantigas, Pilgrim songs and Christmas music, Dec. 6, performed by Amici Musicae; J. S. Bach's Leipzig Sonatas, Dec. 12, with violist Paul Hersh and harpsichordist Laurette Goldberg; pianist Jeanne Stark and baritone Tom Buckner, Dec. 13, works by Belgian composers, plus Ravel's Don Quichotte a Dulcinee; free senior citizen Renaissance Christmas music concert, Dec. 14, 2 pm; all 8:30 pm unless otherwise noted, 1750 Arch, Berk., 841-0232, \$3/\$2.50 students/\$2 srs.

Boulevard Dance Theatre, multimedia dance/theater pieces, Dec. 5-6 and 12-13, 8 pm; 121 Leavenworth/Golden Gate, SF, donation.

Old First Center for the Arts: Handel's Messiah, Dec. 5, 10 pm, donation; California Wind Ensemble, Dec. 7, 4:30 pm, \$2; Sonatas by John Aiden Carpenter, Charles Ives and Prokofiev Dec. 9, 8 pm, with violinist Eugene Gratchovitch and pianist Karen Millar, \$1.50; Gwen Lewis Afro-American Dance Experience, Dec. 12, 10 pm, \$2; pianist Frank Couey, Dec. 14, 4:30 pm, sonatas by Haydn, Scriabin and others, \$2; all at Old First Church, Van Ness/Sacramento, SF, 776-5552.

Bejart's Ballet of the 20th Century, Dec. 6 and 8 at 8 pm and Dec. 7 at 2 and 8 pm; Zellerbach Aud., UC Berk., 642-2561, \$8.50-\$7/\$7.50-\$6 students.

SF Symphony: Ozawa conducts, with the Erick Hawkins Dance Company, music by Copland, Rush, Hovhannes and Thompson, Dec. 5, 8:30 pm, at the Opera House, Van Ness/Grove, SF; and Dec. 6 at 8 pm, Flint Center, De Anza College, Cupertino; Ozawa conducts with pianist Andre Watts, Gershwin's Rhapsody in Blue, plus others by Ives, MacDowell and Varese, Dec. 10, 12-13 at 8:30 pm and Dec. 11 at 2 pm, in the Opera House, SF; 431-5400, and major ticket agencies, \$11.50-\$4.

Center for Contemporary Music: Mills Performing Group concert, plus four avant-garde films,

Dec. 6; violin and piano pieces, Dec. 13, plus two films by Bill Laurie, question/answer period afterward; both 8 pm. Mills College Concert Hall, Seminary/MacArthur, Oakl., 632-2700, free.

Lily Tomlin, evening of comedy, Dec. 6, 8 pm, at the Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$7.50-\$5.50; also Dec. 7, 8 pm, San Jose Performing Arts Center, 255 Almaden, San Jose, (408) 288-7469, \$6.50-\$5.50.

Sparks, first time in the Bay Area, Dec. 6, 8 pm; Berkeley Community Theatre, Allston/Grove, Berk., 642-2561 or TELETIX, \$6.50-\$4.50.

New York Recorder Workshop presents a recital of Spanish Medieval and Renaissance music, Dec. 7, 2:30 pm; 61 Wood/Geary, SF, 563-1287, free.

Bach's Magnificat in D, plus Kleines Magnificat and Bach's Cantata 140, Dec. 7, 7:30 pm; Calvary Presbyterian Church, Fillmore/Jackson, SF, \$2 donation.

Classical guitar recital, Dec. 7, 8 pm, with Karl Herreshoff, at the Guitar Shop, 1373 9th Ave., SF; 564-6781, \$2 at the door.

Michael White Quintet, Dec. 7, 4:30 pm, Pete Douglas Beach House, on Miramar Beach, between Medio and Magellan off Hwy. 1, Half Moon Bay, 726-4143, \$3-\$2.50.

K. C. and the Sunshine Band, plus Lenny Williams, Dec. 7, 8 pm; Berkeley Community Theatre, Allston/Grove, Berk., \$6/\$5 advance, dial TELETIX.

Daddios Jazz Band, Dec. 7, 8 pm, music of Woody Herman, Maynard Ferguson, Count Basie and others; Flint Center, De Anza College, Cupertino, \$2/\$1 students, at the door.

Scenes from great operas, Dec. 7, 3 pm, presented by Community Music Center's Opera Scenes class; at the center, 544 Capp, SF, 647-6015, donation.

Guitarist David Merrill, Dec. 7, 8:15 pm, selections by Bach, Sor, Logy and others; Live Oak Theater, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, donation.

Verdi's Manzoni Requiem, with full chorus and musical ensemble, Dec. 7, 3 pm; McKenna Aud., Creative Arts Bldg., SF State, 19th Ave./Holloway, SF, 585-7174, \$2/\$1 srs., students.

The X-Perimental Chorus presents an evening of new music, including works by John Cage, Hermann Le Roux and others, Dec. 7, 8 pm; Hellman Hall of the SF Conservatory of Music, 1201 Ortega, SF, 564-8086, free.

Mantric Sun Mountain Band, Dec. 7, 7:30 pm, Church of the Advent, 261 Fell, SF; and Dec. 12, 9 pm, Network Coffeehouse, 1036 Bush, SF; both free.

Dorinda Hawk Hitchcock, pianist, Dec. 9, 8 pm, music by Hindemith, Bach, Debussy and others, at the Community Music Center, 544 Capp, SF, 647-6015, \$2/\$1 students; to benefit the Shorr Scholarship Fund.

SF Duncan Dancers, directed by Mignon Garland in the tradition of Isadora Duncan; Dec. 10, 8 pm, Pauley Ballroom, UC Berk., 642-7477, \$3.50/\$2.50 students.

"The Mugicians Union," avant-garde music composition by Charles Amirkhanian, Betsy Davids, Carol Law and James Petrillo; Dec. 11, 8 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800, \$3.50/\$3 members of museum, srs., students.

Blues and gospel sounds with Gwen Avery; Dec. 12, 9 pm, Community Music Center, 544 Capp, SF, 647-6015, \$2.50/\$1.50 students.

"Siva, Siva," a pageant of music and dance adapted from Samuel L. Lewis's epic poem, with the Sufi Choir and others; Dec. 12, 7:30 and 10 pm, First Unitarian Church, Franklin/Geary, SF. Tickets at Macy's or 642-2561, \$3/\$2.50 advance.

Charlie Daniels Band, Flying Burrito Brothers and Heartfield, Dec. 13, 8 pm; Winterland, Post/Steiner, SF, \$6/\$5.50 advance, dial TELETIX.

Berkeley Chamber Orchestra with pianist Julian White, Dec. 13, 8:15 pm, with Beethoven's Piano Concerto No. 3 and works by Haydn, Roussel and Poulenc; St. Mark's Church, 2300 Bancroft Way, Berk., 527-1148, \$2.50.

SF Dance Theater adult workshop performances of new works, Dec. 13-14, 8:30 pm; at the studios, 1412 Van Ness, SF, 673-8101, \$1 donation. □

CLUBS

SAN FRANCISCO

Boarding House: Herbie Hancock and the Headhunters, through Dec. 7; Lily Tomlin, Dec. 9-14; 960 Bush, 441-4333.

Cesar's Club: Julian Priester and Cesar's Band, Thurs.-Sat.; Cesar's Band and La Perferida, Sun.; 576 Green, 781-9300.

Coffee Gallery: open mike, Sun.-Tues.; poetry, Wed.; George, Thurs.; No Money Down and Toby Topp, Dec. 5 and 12; Paradise, Dec. 6; Loose Gravel, Dec. 13; 1353 Grant, 362-9369.

Cromwell's: Dave Alexander Blues Band, Tues.-Wed.; Viva Brasil, Thurs.-Sat.; 25 Trinity/Montgomery, 982-5424.

Dizzy's: Windjammer, Fri.; Mirage, Sat.; 5512 Geary/19th Ave., 386-9424.

Family Pharmacy: Steve Seligman and Eric Zabler, Thurs.; Jack Cutter and Ragged But Right, Fri.; Tim O'Leary and Billie Duncan, Sat.; John Smith, Sun.; 4344 California/6th Ave., 668-7755.

Great American Music Hall: Ozark Mountain Devils with Corky Siegel, Dec. 5-6; 859 O'Farrell, 885-0750.

Keystone Korner: George Benson, through Dec. 7; Mel Martin and Listen, Dec. 8; Dexter Gordon, Dec. 9-14; 750 Vallejo, 781-0697.

Mooney's Irish Pub: Good Morning, Wed.; Charlie Hickox and his Heroes, Thurs.; Kingdom Come, Fri.-Sat.; Mona Little, Sun.; 1525 Grant, 982-4330.

Old Waldorf: Harvey Mandel, Dec. 5-6; Sandy Bull, Dec. 9-13; California/Divisadero, 921-3050.

Omnibus: music nightly, Rogers and Burgin, Tues.; Hal Duhan jazz jam, Sun., 3-7 pm; Ascension and friends jam, Sun. eves.; 1821 Haight/Shrader, 752-7338.

Orphanage: Crackin', Dec. 4-6; benefit for NAACP, Dec. 8, with Jon Hendricks; 807 Montgomery/Jackson, 391-8078.

Palms Cafe: music nightly, Outset, Dec. 4 and 11; Louis Arnold Steel Drummers, Dec. 6 and 13; Billy Philadelphia Trio, Dec. 7 and 14; Billy Philadelphia presents the Peach, Dec. 8; D. Thurston Corren, Dec. 9; 1406 Polk/Pine, 673-7771.

Patch County: Mirage, Tues.-Thurs.; 1300 Church/25th St., 648-9857.

Paul's Saloon: bluegrass jam, Tues.; High Country, Wed. and Fri.; Good Ole Persons, Thurs.; Bear Creek Boys, Sat.; Sonoma County Line, Sun.; 3251 Scott, 922-2456.

Pier 23 Cafe: Pier 23 Jazz Band, Fri.-Sat., eves.; Sun. 4-9 pm; Pier 23, on the Embarcadero, 362-5125.

Q.T.: Kathy Paine, Mon.-Tues.; Fay Carroll, Wed.; Ann Farrell, Thurs.-Sat.; Tessie, Sun., with pianist Jim Brown; Polk/Clay, 885-1114.

Reunion: Scratch Ensemble, Mon.; dancing to Roger Glenn's Latin-Salsa Band, Tues.; Dave Alexander, Thurs.; mainstream jazz, Fri.-Sat.; jazz jam with Hal Stein, Sun., 4-8 pm; Viva Brasil, Sun., eves.; 1823 Union, 346-3248.

The Scene: Tommy Smith Trio with Steve Keller on alto sax, Dec. 4-7; Tommy Smith Trio with percussionist Larry Blackshire, Dec. 11-14; 2301 Fillmore, 567-0593.

The Tulip Garden: guitarists Card and Pinkerton, Fri.; 781 Beach, 885-4711.

Wharf Tavern: Gypsy, Tues.-Wed.; Cayenne, Thurs.-Fri.; Cayenne and Gypsy, Sat.-Sun.; 101 Jefferson/Mason, 441-5515.

United State Cafe: Gabriel Gladstar, Dec. 4 and 11; Honey Creek, Dec. 5; Palace Monkeys Poets Band, Dec. 6; Bio-Centennial Cabaret, Dec. 8, with music by Kindred Souls; Richard Garneau and Phil Ford, Dec. 9; Happy Valley, Dec. 10; Beyond, Dec. 12, with light show; Birnam Wood,

continued next page

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continued from previous page

Dec. 13, adaptation of Shakespeare; 1538 Haight, 626-4143.

Vargo's Music Gallery: Larry Vargo and Marina Garcia, Fri.-Sat.; guest musicians on weekdays; 577 Columbus/Union, 982-4999.

Wild Side West: Cris Williamson, Dec. 6-7; 720 Broadway, 391-0460.

EAST BAY

Bacchanal: benefit for Christmas dinner and gifts for Bay Area Native American children, Dec. 7, with Moon in Taurus, Ms. Clawdy, Joanna Griffin and others; poetry, Dec. 10, with Lynn Lonidier and Margaret Cesa; reception for openings of drawings, oils and collages by Sandy Diamond, Dec. 12, with Diamond reading her poetry at 9 pm; Fools Unlimited, Dec. 14; 1369 Solano, Albany, 527-1314.

Bishop's Coffeehouse: women's jukebox night, Dec. 4, continuous music for 50¢; Rosie and the Riveters, Dec. 5, women only; Creatures of Habit, Dec. 6; East Bay Men's Center potluck, Dec. 7; community energy meeting, Dec. 10, 1-3 pm; women's jukebox night, Dec. 11; women's night, Dec. 13, with Juanita Oribello; original music by Jim Donovan and Liv, Dec. 13; opening of Men's Week, Dec. 14, call for details; 1437 Harrison, Oakl., 444-9805.

Freight and Salvage: string fever, Dec. 4; Good Ole Persons, Dec. 5; Lawanda Upton, Miriam Stafford, Victoria Thatcher and guests, Dec. 6; Bill White and friends, Dec. 10; Frisco Fire Band, Dec. 11; Lawrence Hammond and the Whiplash Band, Dec. 12-13; hoots, every Tues.; 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: Canned Heat, Dec. 4; Canned Heat with Eddie Money, Dec. 5; Brian Auger, Dec. 7; Grayson Street, Dec. 11; Stoneground, Dec. 12, with Grayson Street, University/Shattuck, Berk.; 841-9903.

La Pena: benefit for US Solidarity with Latin America, Dec. 4, music and speakers; Homage to Roque Dalton, Dec. 5, bilingual poetry with music; Malvina Reynolds, Dec. 6; benefit for Centro Infantil de la Raza, Dec. 7; Chicano poet from Texas, Alurista, Dec. 12-13, with music by Selina Rojas; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: open mike,

Dec. 4; Vortex, Dec. 5; Bay Area Comedy Troupe, Dec. 6, BeBe K'Roche, Dec. 7; poetry, Dec. 8, with Larry Rice, Alan Soldafsky and Robin Rule; game night, Dec. 9; Vilma and Arc Trio, Dec. 10; open mike, Dec. 11; Annie Lore and Dabo, Dec. 12; Paradise, Dec. 13; Gary Lapow and Dan Goldensohn, Dec. 14; 2516 Telegraph, Berk., 841-9070.

Longbranch: Eddie Money, Dec. 4; Grayson Street, Dec. 5-6; and Bongo Herman; Greg Kihn and the Rubinos, Dec. 7; Sylvester, Dec. 10; Ruby with Tom Fogerty and Eddie Money, Dec. 12; Ruby with Tom Fogerty and Grayson Street, Dec. 13; Greg Kihn, Dec. 14; 2504 San Pablo, Berk., 848-9696.

West Dakota: Kathi McDonald, Dec. 4; Martin Mull, Dec. 5-6; Grayson Street, Dec. 7; Clover, Dec. 8; Luther Tucker, Dec. 10; Valley, Dec. 11; Salsa de Berkeley, Dec. 12; Obeah, Dec. 13; Malvina Reynolds, Dec. 14; 1505 San Pablo, Berk., 526-0950.

NORTH-SOUTH

Chuck's Cellar: Sarabande, Dec. 4; Deep Sky, Dec. 5; South Bay Express, Dec. 6; Tom Martin, Dec. 8; John Stewart, Dec. 9-13, with Maffitt and Davies; 4926 El Camino Real, Los Altos, 964-0220.

Country Road South: Spectrum, Dec. 4-6; 1425 Burlingame Ave., Burlingame, 343-7170.

Groucho's: Hot Cider, Dec. 4-6, 875 So. Norfolk, San Mateo, 341-2661.

MacArthur's: Alexis, Dec. 4-6; Jones Band, Dec. 11-13; 218 Sir Francis Drake Blvd., San Anselmo, 453-8600.

Odyssey Room: Mother Bear, Tues.-Sat.; Brotherly Love, Sun.; 799 E. El Camino, Sunnyvale, 245-4448.

River City: Soundhole, Dec. 4; Stoneground and Nielsen-Pearson Band, Dec. 5; Country Porn, Dec. 6; Allair and Mitchell, Dec. 8; auditions, Dec. 9; Sutro Sympathy Orchestra, Dec. 10-11; Don Kelder, Sun., 3-7 pm; 52 Bolinas Road, Fairfax, 457-1858.

Sleeping Lady Cafe: Simple Pleasures with Jack O'Hara, Dec. 4; the Key, Dec. 5; Lady Sapphire, Dec. 6; Nolo, Reggie the Mime and Will Power, Dec. 7; Spontaneous Combustion with Clyde Neisen and Tom Schwabender and Dick Canal, Dec. 8; Jeff Shafe and Micki Silver, Dec. 9; hoot, Dec. 10; Rogers and Burgin, Dec. 11; Romona, Dec. 12; Happy Valley, Dec. 13; John Allair and Steve Mitchell, Dec. 14; 58 Bolinas Road, Fairfax, 456-2044.

GAY

Don We Now Our Gay Apparel, the annual Christmas Dance of SF State's Gay Academic Union, Dec. 5, 9 pm-1 am, with music by Sweet Chariot; in the Student Union, on campus, 19th Ave./Holloway, SF, 469-1915, free (must be over 18).

Friday raps: "Does the Gay World Have Standards of Behavior?" Dec. 5; "Are Non-Gay Values Overstressed in the Gay World?" Dec. 12; both 8 pm, SFR Center, 83 6th St., SF, 781-1570.

Volunteer training and orientation, for people who want to help out at the Society for Individual Rights Center, Dec. 6, 1-3 pm, 83 6th St., SF, 781-1570.

Group jogging: Aquatic Park-Ferry Bldg. run, Dec. 7, a big run with

about 200 others, meet in front of the Dolphin Club, Hyde/Jefferson, SF, at 10 am; Stow Lake-Strawberry Hill run, Dec. 14, meet 10 am at the Stow Lake Boathouse, in Golden Gate Park, SF; for more info call 626-9081 or 626-1350.

Gay Men's Massage weekend, Dec. 12-14, at Orr Hot Springs, near Ukiah, with longtime Lavender U. massage teacher, make reservations now, 929-0883, \$55 (includes lodging and five organic vegetarian meals).

Grand introduction to the game "Lesbians" (better than Monopoly), just in time for Christmas; Dec. 13, 8 pm, at the Bacchanal, 1369 Solano, Albany, 527-1314.

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Friday, Dec. 12: 12:00 noon Brentano's Bookstore, 265 Sutter, SF
3:00 p.m. Brown Bag Bookstore, 2239 I Fillmore, SF

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Discover new ways to communicate
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ACTIVE IMAGINATION
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A Jungian Approach
The creative aspect of the workshop
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Deal with loneliness, new lifestyle. For information call Sandy McCulloch 526-3322, 4-7 pm.

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Strengthen Head and Chest Registers, Purify Vowels. Hour and Half-Hour Lessons. Frank 661-8998

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Theory, Tablature, Fahey Style. 8 years teaching experience, B.A., credentialed. Oakland. Jull Moscovitz, 532-5034.

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All styles & theory. Bob the Smiling Professional. Both sides of the Bay. 763-6520.

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If walls could talk then ours would sing. Rock, jazz, blues, country, funk. Lessons, theory, workshops. New semester now. Call 334-5702. Blue Bear Waltzes. 2403 Ocean Ave., SF.

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Teaches Classical, Jazz, Rock, Folk. (beginning and advanced). Music Degree - Studied and performed with members of the Chicago Symphony and Paul Horn. Reasonable rates. 647-5750.

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Piano: Classical, boogie, and non-sec-tarian harmony, taught with care from the roots up. \$5/hour or barter. First lesson free. Danny, 824-7882.

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DISTINGAY

Discreet Gay Introduction Service. Our only objective is in bringing two compatible people together. 777-1045.

SINGLES

Join our social club of sincere ladies & gentlemen. All ages, races, & occupations (executives, professionals, policemen, technicians, craftsmen, housewives, secretaries, teachers, etc.) from the Bay Area who, like you, are seeking wives, husbands, friends. See the profile of every opposite sex member & choose for yourself. As selective & confidential as you wish. Low fee. Free literature. Call 24 hrs. 771-6616 or write IMS, 2115 Van Ness Ave.

U-CHOOSE UR-DATE

CREATE AN ECOVILLAGE
City-based network of utopian collectives forming. Monday raps. Ecology Center, 13 Columbus, 8 pm. Free.

Open Circles

If you are involved in any kind of open relationship, meet with us at the Unitarian Church, Franklin/Geary, SF. Friday, Dec. 12, 7:30-9:30.

Encounter/Get-together (for couples or relationships) every Thursday night, 626 Colby St., SF.

IN FOCUS

Attractive Bay Area Couples: Swing parties - Friday & Saturday. Personal introductions. Discussion groups - Wednesdays. Call now 465-0703.

SINGLES!

Now meet someone really exciting and perhaps even date next week! To receive free information call: 421-3322 Anytime, DATIQUE.

LIVING, LOVING, LEARNING

Non-monogamous? Cooperative? Living together? Communal? The Harard Community is looking for people looking for people in alternative lifestyles. Introductory meetings: San Francisco, first Friday each month, Unitarian Church, Geary at Franklin, 7:30 pm. Berkeley, Second and fourth Sundays each month, 1606 Bonita at Cedar, 7:30 pm.

LOST & FOUND

Found - Above old Sutro Baths/ near Cliff House. Key ring with car key & Apt. No. 3. Leather tag with Snowbird and spoon ring. 626-8222.



GREAT XMAS GIFT

GIVE YOUR FRIENDS \$100 WORTH OF LAUGHS FOR ONLY \$3.50! SEE OUR AD IN "BOOKS" COLUMN PG. 28.

METAPHYSICAL

OTHER LIFETIMES UNLIMITED

Treat yourself to the real experience of discovering who you were in other lifetimes. Call for appointment: Deon, 564-7021/989-4217.

Tarot Card Readings
Pay for Tarot and get a Psychic, or Palm reading free! 922-4414.

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Color drawing of the energies you emanate. Includes psychic cleanup and centering. Inquiries—Call Paula, 285-1733.

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Past, present and future. Advice on all problems. Help in Love, Business, Health. Call for directions and appointment. Madame Rachel, (707) 545-5568, (707) 545-7397

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Specializing in

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and PRANIC MANIPULATION
Mental and emotional stress relieved through physical contact and manipulation. No-deficiency vegetarian diets are possible. Counseling available. Contact Champhing, 673-6542. Non-sexual.

ASTROLOGICAL COUNSELING
Your chart, with progressions and transits, applied to life situations (compatibility, vocation, etc.) In-depth session with experienced, professional, Astro-phone-trained counselor. Sylvia Moon Mollick, 863-5178.

Workshops in Gurdjieff-Ouspensky. Instruction in self-observation and sitting meditation - \$30/month. For information call 821-4094.

YOUR HIGHS & LOWS

Projected for 30 days by biorhythm analysis with interpretation. Send birthdate, month or projection, and \$5 to: M H Designs, 3223 Kempton Ave., Oakland, 94611. Additional birthdate free.

MISCELLANEOUS FOR SALE

Surplus Laboratory Chemicals, Huge Stock. Laquer Thinner, Mylar Plastic, Blank Circuit Boards. Half Price. 893-8257.

Sleek French-cut body shirts at free and easy prices. Do your holiday shopping early! See page 2.

Kirby Dual Sanatronic 80 Industrial vacuum cleaner. \$115 or best offer. Deborah, 824-7660.

Hardwood picture frames and wall racks; couch with inlaid table, linen and leather upholstery; Bundy flute. 282-9290.

Atomic 185 skis. Look-Nevada bindings. Nordica Astral Pro Boots. Used one season - \$200. 647-8436, eves.

MISCELLANEOUS WANTED

WE BUY HOUSEHOLD GOODS

Old furniture, dishes, rugs, silverware, drapes, linen, glassware, pictures, etc. Don & Michael, 285-9560.

MUSIC

Music rehearsal space, equipment rental, PA rental. Folsom Studio. 1681 Folsom Street. 626-2614.

Instruction
Specializing in Music for Guitarists. Books/Sheets/Methods/Collections/Accessories. Classical to Jazz. Guitar Studio, 332 Gough St., 431-0511.

NEED A GIG?

Or looking to put one together . . . Call THE MUSICIAN'S SWITCH-BOARD. Active contact and referral service. Information about rehearsal space, copyright information, lessons, and more. Call in San Francisco: 626-6853 Mon.-Fri. 10-6, Sat. 12-5.

PIANO TUNING AND REPAIR 652-6789

LEAD SHEETS AND ARRANGEMENTS

We'll write out or arrange your tunes neatly, accurately & cheaply. We have copyright info and we're also available for conducting. 647-5750.

We buy used old guitars, banjos, mandolins, Martin & Gibson. The 5th String, 3249 Scott Street, 921-8282.

New tuner in town offering special opening rates!

DYNO-MY-PIANO. strob tuning, repair & regulation on Rhodes, Wur-litzer, Clarinet, RMI, Univox, & Sound City. EXCLUSIVE 24 HOUR ROAD SERVICE. Call 826-2803.

Marshall 100 W. Lead top. New tubes, master volume, solid connections. \$300. Phil, 826-2551.

Classical guitar-S-Yairi 650 perfect condition, concertiste strings - \$200 or B.O. Call days, 431-6387.

Sony receiver 6060F, Sansui turntable, SR 3030 BC, and Pioneer speakers - for sale as set only. \$250. Cheri, 661-9569 before 9 am.

OUTDOORS

Custom-made down parkas, bags, vests & quilts. The most colorful down gear in the world. Call Ira, 526-4964.

Smooth!!! Skateboards
We're serious about skateboards! All brands & service. 457-1714.

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GIVE AN EXPERIENCE!
LEARN TO JUGGLE
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IT'S EASY! IT'S FUN!
ALSO a complete line of EQUIP.
JUGGLER'S WORKSHOP 334-9313

A theater of social awareness
A New Concept in Teaching
A new style in stage arts & acting for productions of a
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info. folder: write/call:

FORUM WORKSHOP, 166
Geary, suite 1300, SF - 362-8862.

WANT TO BE A COMEDY WRITER?

LEARN TO WRITE AND SELL!
Exciting 8-week Eve. Course
CALL FOR BROCHURE
COMEDY UNLIMITED 333-3337

Wanted: Experienced costume designer for children's theatre touring show. January opening. Pay. Call 283-3340/548-8816.

I PLAY ETHNIC RECORDS ON THE RADIO. LOAN ME YOURS? 731-0945.

PETS

THE GOOD KEEPER

Home pet care by people who love animals. 332-9100.

Who will feed your dog while you're away? Pet Sitters' Coop: 655-5831. (Cats, birds, etc.)

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Fast, Guaranteed Service. Free Estimate. Call 525-4204, East Bay.

HAVE LEICA, WILL TRAVEL

Will shoot you, your kids, or your thing, in action, your setting. Guaranteed. 40-3 1/2" x 5" color photos - \$50. Yosemite Sam, 283-0488.

Pentax ES F 1.4/50, SMC Takumar F 3.5/35, Vivitar 85-205, sharp tripod, electronic flash accessories. Package \$400. 474-3453.

Pentax System for sale. Two bodies and three lenses. Excellent condition. 567-0324 or 621-1521.

Hasselblad 500 E.L. Body. 80 and 50 mm lenses. 2 No. 12 backs. Polarizing filter. Thru the lens sport finder, close up lens, extra set of batteries, etc. Immaculate condition. Allen, 441-1818.

Experienced model int. working with photographers prof./amateur. Call Sharon 821-7939. Keep trying.

Creative photographer, portfolio, portraiture, etc. done in studio or out. Custom color work done in my lab at reasonable rates. Bill - 655-9101.

Superlative B & W portraiture. Prices and information upon request. 776-5815 ext. 305. Message may be left.

PROFESSIONAL SERVICES

TYPESETTING: quality computer graphic copy for books, brochures, etc. at really low rates. Also design, layout and printing. Call Kim or Jay at Publications Unlimited, 332-9100. Free estimates? Of course!

Professional writer, 7 years business experience will edit, write your newsletters, press releases, etc. Hourly or set fee. Call Mr. Brett 456-2102 anytime.

ILLUSTRATION

LAYOUT & DESIGN
Guardian Staff Artist. Reasonable. Call Steve 668-2148 eves.

TYPESETTING

Compugraphic. CHEAP especially to movement/community groups. Books, pamphlets, brochures, newspapers, leaflets. What's Your Line Graphics, 968 Valencia St., SF 647-8053.

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Typesetting, Design, Layout, Illustration, Silkscreen, Photography, Research, Proposals, Budgets, Resumes, Books and Forms Designed.

MEDIA MATRIX 653-6728

Peacock Patches. Custom sewing, women or men. Make it new or patch it better than new. 752-2440.

Ghostwriting: Professionals. Papers, theses, researching, etc. Original work, no files or duplications. Writers' Co-op 653-1823.

Haight Ashbury Switchboard needs volunteers who care about people. Services in information and referral, housing, food, clothing, medical aid, legal aid, crisis intervention, welfare counseling, rides, survival literature, mail and message drop for people who need it. Call the Haight Ashbury Switchboard at 387-7000 24 hours a day, 7 days a week.

GRANDMA'S ANSWERING SERVICE

Use our number. \$10 monthly. Courteous and cheerful. 957-9300.

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For Economically Limited
Thursday only
Call Dr. Barry Schenker
(415) 921-1448

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Swedish and pressure point. \$10 first session. Non-sexual. Nita Putnam, R.N. and certified masseuse. 388-2033.

Typed copies from stenorette, cassette, manuscript, Steno available.

Composition, Editing, Accurate, reasonable, confidential. Call 845-5617.

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USE OUR NUMBER AS YOUR OWN
Business, Personal, Whatever
Courteous, Helpful, Efficient

LOWEST BAY AREA RATES

SF 332-9100 Marin 388-0560
East Bay 652-4400

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Design, Typeset, Paste-up, Writing, Silkscreen, Photography, Printing. Quality work/competitive rates. 2413 Franklin, San Francisco, 94123. 928-3928.

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708 Sutter St., 928-3191, 10am-4am. Seven attractive masseuses. Non-sexual.

She massages with a particular care. And competes in quality only. Her place is private, unusually plush and clean. Call her at 332-9432 and relax. Non-sexual.

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CALL NOW—673-6023,
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Qualified acupuncturist & herbalist from Mainland China, with 10 years experience. (415) 771-9561. Mon.-Sat., 11 am-3:30 pm.

Massage Therapist

Licensed and experienced. Available to women clients. Please call 282-1680.

Let skilled hands unravel your knotted muscles. Michael McKinley does massage. \$10/hr, Outcalls, \$15. Massage makes a great Christmas present. 626-8390. 8 am-10 pm. Non-sexual.

Published writer offers best editing, copywriting, brochures, research, letters. Call (415) 731-9300 "Acct. 903" anytime.

Add deeper dimensions of relaxation and awareness to your life. Hot herbal oil bath and nurturing massage. Energy balancing. Non-sexual. Sara Sunwater, 444-7411 (messages).

MASSAGE

For the discriminating male who desires the personal touch of professionalism. Call John, 776-7287. non-sexual.

Experienced Burglar Alarm person will install cheap and guaranteed security system for you protection. Call anytime, John 482-1413.

Integrative MASSAGE, POLARITY Pressure Point Work, Breath Awareness-Individual Appointments and Workshops. Non-sexual, Sheila, 655-6538.

POSTURAL INTEGRATION

Reichian release and other healing bodywork. Qualified and caring practitioners trained in several bodywork/healing disciplines will work with you toward balancing your energy on many levels. Call Kathy/Don, 431-1829.

GRANTS CONSULTANT

Experienced proposal writer and grantsmanship trainer will help you plan and fund change-oriented projects. 526-4698, 526-1929.

Swedish-Japanese Massage

In a gracious Victorian home you can receive an hour of excellent professional massage amidst plants and relaxing music. Non-sexual. Claudia Treadwell, certified, five years. 845-5001, 841-6500.

MASSAGE

Therapeutic Swedish massage and acupressure by licensed masseur. Call Steve, 885-6788. Non-sexual.

HOUSE SITTING

Responsible, est graduate wants to house sit during December. Excellent reference. Call Jeri, 566-1418.

RECORDS & TAPES

We buy used pop and jazz albums. Berigan's Records, 2887 College Ave., Berkeley, CA 549-0272.

REAL ESTATE

MELLOW COUNTRY LAND

10 and 20 acre parcels in Mendocino County and Grass Valley. Mature trees, springs, gentle terrain. Terms. 332-9100. Please leave message 24 hours for Paul Jones agent or write Paul Jones, 18 Greenwood Cove, Tiburon, 94920.

20 acres Mendocino land. Great access, creek, spring, view and terms. Call Shelley, 332-6576.

RENTALS

FOR LEASE

3,000 SQ. FT. of carpeted, draped & partially finished space on the 2nd floor of the Guardian Building. 2-year lease, 12¢/sq. ft. 1st year, 15¢/2nd year. Drop by at 2700-19th St. (19th & York) or call Deborah, 824-7660.

Artist's studio, 200 square feet, separate storage area with industrial sinks. Berkeley Hills. \$90. 524-5577.

For rent - 3 bedroom-25 ft. living rm. 2 mature, quiet adults. \$350 month. View. 137 Saturn St. 626-7613.

Funky living can be great, 4 room flat in small warehouse in Bay View community. Reserved for some handy couple. \$160. Call Bob, 788-8500.

Room for rent - large sunny house - garage, yard, pet OK - McAllister at Stanyan - \$125 month - first and last.

RENTALS WANTED

Loving care for your 4 to 6 bedroom home. After Jan. 1. Quiet, financially responsible professional adults. References available. Call Al days: 543-4405.

Electrician desires mellow living space conducive to joyful weekend visits of 5 year old child. To \$150, or trade for building repairs? Call Kenneth at 548-4750 and leave recorded message if I'm not in.

RENTALS SHARES

NEED A ROOMMATE?

San Francisco Roommates Bureau. Since 1967, servicing the Bay Area. Fee guaranteed. Singles, co-ed, parents, straight and gay. 956-6499.

S.F. ROOMMATE REFERRAL SERVICE \$6 fee. List your vacancy free. 564-6888, Mon.-Sat., 2-7 pm. 451 Judah St., near 10th Ave.

\$125 Sunset Victorian near GG Park. Furnished. Real home atmosphere! Not gay. No pets, couples, drugs, or loud musicians. Employed only. 665-2487.

Looking for nice F 25-35 to share sunny 2 BR Victorian flat in Pacific Heights. \$175 + 1/2 utilities, available after December 15. Mark, 391-7510, 921-6139 after 6.

Beautiful (Really!) flat one block from Golden Gate Park (near Conservatory). Share food and cooking. No pets or vegetarians. Sense of humor required. \$110/mo. 387-9193.

BERKELEY CONNECTION

Hundreds of shared homes on file in the East Bay.
Also
Daily publication of available rentals. Advertise share and rentals free. 845-7821
2840 College Ave., Berkeley

MILL VALLEY

Will share with one or two people spacious Mill Valley home on stream in Redwoods. Jacuzzi room. House-cleaning included. \$500 mo. plus utilities. Bill - 383-5426.

Wanted: Computer (Systems or Management) professional to share house in Woodside, California (on Skyline, private, incredible view of Bay to San Francisco). Must be independent, relational, people person. Can share commute to San Francisco if you like. Call 851-2191 after 7 p.m.

Woman, 25+, non-smoker, vegetarian to share Noe Valley flat w/same. Two large rooms. \$100/mo. Anne - 826-2507.

Large room in sunny, spacious house near GG Park. Planted garden, huge fireplace, and lots of space. We're into plants, gracious living and good times. Looking for responsible, high-energy person or couple, vegetarians only, please, \$100 rent, \$125 security deposit. No orangutans need apply. 661-8775.

Beautiful view furnished Victorian home to share with another woman. Picturesque Point Richmond. 235-1547.

Male has small Peninsula apartment to share with responsible female. Reasonable. 348-1128, 10-11 am or PO Box 1892, Burlingame, 94010.

RENTALS SHARES WANTED

Male, 29, gay, employed Ph.D. psych, seeking own room in coop household. 928-2149.

T-A Gestalt oriented male wants to share SF or Peninsula. Existing or will search. Larry, 626-1581.

Stockbroker/eve, law student desires sharing with M or F. Prefer grad student, law student or professional; open minded. Prefer outdoor person, sunny disposition, sense of humor, age 25-35. Consider Oakland (Lake Merritt), Berkeley, Alameda or SF location. I work in Oakland, attend school in SF. Prefer 2 bedroom, rent approx. \$125 each. Days 635-1600 leave message, or eve. 835-7454.

RENTALS SUBLETS

Hang stockings on fireplace Dec. 15 to Jan. 15. Cheerful 2 1/2 rooms in Richmond District, fully furnished, \$105, 668-0903.

RENTALS SUBLETS WANTED

Mature man desires completely furnished studio or one bedroom apt. for Dec. 19-Jan. 5. Call Frank Ettin at 645-3667, days.

Sublet: January - March. Retired couple visiting SF family will take excellent care of your apartment. Easy parking necessary. Top references. 564-9264.

Neat 1 or 2 BR apt. wanted to sublet for my visiting parents Dec. 23 - Jan. 3. Can pay \$50-\$75 depending on place. Please call Katy Butler, 824-0887 or 824-7660 as soon as possible.

SF. 1 or 2 BDRM. APT., WEEKLY OR MONTHLY BETWEEN DEC. 19 AND JAN. 25. WRITE DR. H. HARDY, PO 532, DURHAM, NH 03824.

RIDES

Travelling somewhere? Need a ride or riders to share driving cost? Call SF Ride Center, 824-8397.

People's Transit NATIONAL SHARE-A-RIDE Drivers & Riders

Toll Free (800) 547-0933

Ride needed to Soledad Prison for visiting. Will share with gas and driving. Call Carolyn, 668-3238. Eves.

PEOPLE'S RIDE CENTER

Do you need a ride or rider? Call us first - We're free. 282-1482.
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SCHOOLS

THE PEER SCHOOL

Now offering a New Program of alternative education. Ages 10-17.
- Peer Teaching
- Community Apprenticeship
- Parenting Workshops

10 FREE SCHOLARSHIPS
386-7164

This Christmas give the gift that keeps on coming—52 times a year! See page 2 for details.

SPECIAL NOTICES

Host a student from Japan for 2, 3, 4 or 8 weeks through Berkeley Institute. Call 848-1322, M-F, 9-6. We help with expenses.

COMPLIMENTARY HAIRCUTS

By apprentices Tues.-Wed. evenings. Call noon either day for appt. Yosh for Hair. 989-7704.

Free info, ideas for new church for religious and non-religious, Mark Terry, c/o Rhoads, Box 321, Mesa 81643.

U. C. Medical Center
We are looking for children 7-15 years to be in a brain wave experiment. The procedures are safe and each child will be paid \$3 for their time. Call Roy Halliday, 681-8080.

Join World Party, for world federation. Write Paul Hurbert Rhoads, Box 321, Mesa, Colorado 81643.

Note: A year's subscription to the Guardian is available now for only \$10.50! (\$10 for additional gift subs.) See page 2 for offers.

TRAVEL

Europe Schedule Immediate \$429 Round Trip. Charter—Flights—Low-cost—World Wide. All Ways of Travel. Established 1969. Winship Travel, 988 Corbett, SF, 94131, 826-0072, 826-4217.

CHARTER FLIGHTS

Europe from \$339. Many other destinations. If you plan to spend over 6 weeks in Europe this summer, send for complete listing of 34 long-haul flights (42-86 days) to London, Amsterdam, Frankfurt & Zurich. You must sign up early for these popular summer flights. Numerous shorter flights too. Contact Studytrek International, 2125 Union St., SF, 922-8940.

LOW COST TRAVEL
Europe/\$340 round trip. South America/\$370. Eurail passes. TRAVEL CENTER, 2435 Durant, Berkeley, 893-0900.

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London, Paris, Amsterdam, Frankfurt. Daily departures to Athens. Also Hong Kong, Tokyo and winter cruises. Kaleidoscope 922-7926, 922-7922

Mexico/Guatemala/Belize accredited study/travel. 3 months, \$900. See instruction category.

TV & STEREO

EID'S TELEVISION

Berkeley

Free Estimates - Quality, Honest Repair at Popular Rates. 25% Discount on all parts replaced, 6 month Guarantee on Work Done.

No Minimum Charge for Labor. We service all makes, B/W or color. Authorized RCA Service Dealer. 1702 Grove (near Virginia) Berkeley. 848-5000, Mon-Sat 11-6.

Mission Electronics. 282-1177 Tue.-Sat., 11-7. Low rates, repairs, pick-up, buy, sell, trade stereos.

REPAIRS ON COLOR TV STEREOS, VIDEO TAPE

Free estimates in shop. Quality, guaranteed work at low prices. Communication Electronics Lab 706 Geary 771-0286

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Hand, Carpentry, Gardening, Plumbing & Automotive tools for rent. Noe Valley Rentals, 10 am-6 pm. Mon.-Fri. only. 826-6584.

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Take a listing in the BAY AREA VIDEO DIRECTORY! News, information, ads and more. For info and order form call Karen - 586-0626 (days).

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Mendocino lodgings in the rustic tradition - Cabins with kitchens, fireplaces, ocean views. \$16-\$26 per day. Weekly & winter discount rates. Phone (SF) 664-1100 or (707) 937-5339 or write: PO Box 387, Little River, Ca. 95456.

Kerosene Lit
WILBUR HOT SPRINGS
22 miles from nearest town
2 1/2 hours from SF
(916) 473-2306

RUSTIC OCEAN CABIN
Overlooking beach, near Bodega Bay. \$50/weekend. Call Jim 626-4849, leave address.

Beautiful, secluded retreat—1 1/2 hrs. No. S.F.—up to 20 people—lovely home, pool, garden, forest—\$15/person/weekend—Call "Womanhill" caretaker. (707) 996-6519, evenings.

MAYACAMA MOUNTAIN RETREAT

Available to groups for workshops seminars, etc. Reasonable rates, beautiful country, 1 1/2 hours from SF. 11640 Highway 128, Calistoga, 94515. (707) 433-3927.

Share ski cabin, South Tahoe, Jan. 3-10, \$20. Sleeps 10. TV, etc. Evenings, 527-6799.

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FREE PREGNANCY TEST
Women helping women. Birth control/abortion counseling. Personal, confidential abortion care. Med. referrals, 24 hr. Health Information line.
WOMEN HELPING WOMEN
861-1302

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A free information and referral service for all women. Call 431-1414, 10am-10pm. Every day. We always need volunteers.

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Experienced Journeyman Carpenter with first class equipment to handle any size job: restoration, fine cabinetry, re-modelling inside & out. Reasonable hourly rates. 431-6451 9AM-9PM.

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Fine carpentry from remodeling to custom-built furniture and cabinetry. 821-4161, evenings.

Custom built redwood planters, pots and plant stands. Beautiful finished work at reasonable rates. Call Jesse at 285-5463.

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HOME REMODELING**
CERAMIC TILES, SHEETROCK
Windows & Door, Patio & Decks
Insured Licensed 566-5215

Quality carpentry at reasonable rates. For free estimate call Rick, 841-8255.

SOLID CARPENTER PUTS IT TOGETHER!

Plumbing and Electrical expertise as well. The man to call is Ted, 922-5311, after 5:30 before 9:00.

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Floors

FINE REFINISHING
AT REASONABLE COST
THE GROUND FLOOR
Daniel Paik
332-9100

Creative and Natural Floor Refinishing. Reasonable Rates. Free estimates and excellent references. Call Bob Poulin, 681-7925.

Professional Carpet Cleaning Rotary and steam cleaning. High quality and reasonable rates. Call International Exchange, 653-6444.

Floor sanding, refinishing; light hauling, painting; low rates. Call David, 834-5349.

DESIGN & RENOVATION

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friday to friday

Calendar by Patsy Suyama.
► indicates free admission.
Deadline is every Wed., 5 pm,
nine days before the date of the issue.

friday 5th

► **RHYMES AND REASONS** of local poets Victor Hernandez Cruz, Grant Fisher, Barbara Gravelle, Jessica Tarahatea Hagedorn, Stephanie Mines, Max Schwartz and Steve Vincent. Sponsored by the SF Art Commission's Neighborhood Arts Program, 7:30 pm, Green Lounge, Lone Mountain College, 558-2335, wine and cheese.

GIVE A HOOT: It's "Hoot Night" so bring your primed vocal chords and sing favorite fa-la-las with Dave Fromer, 8 pm, Ray Charles Room, Family Light Music School, 303 Harbor Dr., Sausalito, 332-6051, 50¢, refreshments.

CONTEMPORARY CAREENING: Footloose, a modern dance company based in Berkeley, illustrates choreography, dance technique and improvisation with excerpts from its repertory, 8 pm, Cat's Paw, 2547A 8th St., Berkeley, 845-8615, donation.

FRANCIS BEBEY, self-taught classical guitarist from Africa, gives his first West Coast recital, 8:30 pm, Masonic Auditorium, California/Taylor, SF, 387-1727, \$6.50.

saturday 6th

CHINESE ON CHINA: See "Barefoot Doctors of Rural China," one of the few films about China made by Chinese-Americans. It presents an intimate view of life in the Chinese countryside. Filmmaker Diane Li, as well as Dr. Roland Lowe, will be there to answer questions after the screening, 7:30 pm, 750 Kearny, 3rd flr., SF, 986-1822, \$1.50 nonmembers/\$1 members of Chinese Cultural Foundations and the United Nations Assoc. of SF.

FIRST TANGO in San Francisco: Dance the tango, the swing, the cha-cha and the fox trot. Too young to know them well? Come half an hour early to practice, 8 pm, YWCA, 620 Sutter, SF, \$1 regulars/free to newcomers, refreshments.

BURNING the midnight oil is a gas with the best of Betty Boop, Superman and Popeye. All are creations of cartoonists Max and Dave Fleischer. Leslie Carbarga, author of a book on the Fleischers, will be on hand to give historical data and answer questions. Free Betty Boop buttons, Midnight, Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.75.

WANT to make a bet? Go to "Casino Night," a benefit for the Inner Light Foundation. Admission price entitles you to \$200 worth of chips that are traded in for prizes. There's the wheel of fortune, craps, black jack, bingo. Also live music, buffet and open bar. War Memorial Auditorium, Civic Center, SF, 921-3529, \$7.

EUROPE'S LOSS, our gain: Malvina Reynolds, that most personable of folksingers, is back from her European tour, 9:30 pm, La Pena, 3103 Shattuck Ave., Berk., 849-2568.

sunday 7th

FOR OPENERS: The California Wind Ensemble begins its Bicentennial series with a program of Bach, Strauss, Hansen, two historical American compositions and a surprise piece, 4:30 pm, Old First Church, Van Ness/Sacramento, SF, 532-9136, \$2.

TANTALIZED BY TOFU, but troubled about how to prepare it? Bill Shurtleff and Akiko Aoyagi, authors of "The Book of Tofu," demonstrate making tofu at home and favorite tofu recipes. Discover how to make use of this low-cost high-protein food made from soybeans. Sponsored by the SF Vegetarian Society, 3 pm, Ecology Center, 13 Columbus, SF, 775-6874 or 391-6307, \$1.

► **GARDEN OF DELIGHTS** is yours if you take advantage of the plant sale sponsored by the SF Bromeliad Society. Ferns, ivy, bromeliads, cacti and many other types of house and garden plants on sale, Noon-4 pm, Hall of Flowers, 9th Ave./Lincoln Way, Golden Gate Park, SF.

tuesday 9th

MISADVENTURES of a lovable ne'er do well form the basis of a series of movies that is very popular in Japan. "Tora-san's Dear Old Home" is one of that comic series. Kokusai Theatre, 1700 Post, SF, 563-1400.

VIVE LA DIFFERENCE! Yet differences in a one-to-one relationship often pose problems. Carl Levinson, M.S.W., lectures and leads discussion on this topic, 8 pm, SF Jewish Community Center, 3200 California, SF, 346-6040.



Survival of the Fittest, in John Pasqualetti's exploration of evolution, "Voice of the Whale," in Pacific Ballet's repertory, Dec. 4-21, Palace of Fine Arts, SF, 626-1351.

► **SAY "ALOHA"** to an exhibit of Hawaiian shirts dating from the early Thirties, Forties and Fifties, selections from a private collection of South Pacific artifacts, 10 am-3 pm, Fiberworks Gallery, 1940 Bonita Ave., Berk., 548-6030. (Through Dec. 19.)

ABSOLUTELY MEDIEVAL: Evergreen performs Christmas music on medieval instruments and in costume, 8 pm, Trinity Episcopal Church, 1666 Bush, SF, 621-7895, \$1.

monday 8th

► **FRIENDS OF MIME** should catch the performances of Joe Caputo and Sigfrido Aguilar, 7:30 pm, SF Library, Richmond Branch, 351 Ninth Ave., SF, 752-1240.

► **A TRAMP'S TALE** is told in "Boudou Saved from Drowning," a 1932 film by the French cinematic pioneer, Jean Renoir. The tramp, Boudou, is rescued from a watery death. His savior tries to reform him, but he persists in his lowlife ways, 9 pm, Laney College Theater, 900 Fallon St., Oakl., 834-5740.

JUMP AND JOVIALIZE to hot-house jazz of John Handy, Cal Tjader and Vince Guaraldi, to blues of Jon ("Evolution of the Blues") Hendricks. A benefit for the NAACP Legal Defense Fund, 8 pm, The Orphanage, 807 Montgomery, SF, 788-8736, \$15, tax deductible.

WOMANMADE documentaries: "Match Makers," Israeli film on marriage-broking in Israel, by Raquel Chalfi, and "Nana, Mom and Me," Amalie Rothschild's autobiographical exploration of relationships between herself, her mother and her grandmother. Chalfi introduces "Match Makers" and answers questions after both showings, 7:30 and 9:50 pm, Pacific Film Archive, University Art Museum, 2621 Durant Ave., Berk., 642-1124, \$2/\$1.50 PFA members and students.

THE ONLY GAMES people should play: chess, bridge, go, darts and so on. Indulge in a round of your favorite, Tuesday nights, La Salamandra coffeehouse, 2516 Telegraph Ave., Berk., 841-9070, 50¢ plus 50¢ rental (or bring your own).

NEITHER RAIN NOR SLEET nor snow prevented Berkeley photographer Dave Bohn from documenting the Alaskan wilds during his trips over the past 18 years. The results are on exhibit at the Focus Gallery, 2146 Union, SF, 921-1565.

NO SOUR GRAPES: Prints of varietal grapes and California wildflowers by Henry Evans, noted SF artist, on exhibit at the Helene Crocker Russell Library, Near the Hall of Flowers, Ninth Ave./Lincoln Way, SF, 558-4268.

wednesday 10th

► **"ACCATONE"** explores the life of a man who lives in the slums of Rome. A first for Pasolini, one of Italy's brightest young filmmakers and a product of the slums he cinematizes, 12:30 pm, McKenna Theatre, Creative Arts Bldg., SF State U., 19th Ave./Holloway, SF, 469-1629.

FIRST AND FINEST of the series, "The Thin Man," Detective Nick Charles (William Powell) solves his mystery, as always. Helping him are wife Nora (Myrna Loy) and his dog. A 27-year-old Cesar Romero costars. Also, George Cukor's triumph of wit, "Dinner at Eight," with Jean Harlow and John Barrymore. Gateway Cinema, 215 Jackson, SF, CA 1-3353, \$3/\$2 with discount card.

DAZZLE BY DUNCAN, dance by the SF Duncan Dancers. The troupe demonstrates the choreography of Isadora Duncan in a Human Rights Day tribute to the controversial and legendary dancer, 8 pm, Pauley Ballroom, UC Berk., 642-7477, \$3.50/\$2.50 students.



Daring young woman and her flying machine, Katharine Hepburn in her first starring role in "Christopher Strong," Dec. 14-17, one of ten Hepburn films, Dec. 4-17 at the Cento Cedar, SF.

AVID FOR AVANT-GARDE? Attend the concert of the Musicians Union, with Charles Amirkhanyan, composer-poet; Betsy Davids, poet-printmaker; Carol Law, printmaker-artist; and James Petrillo, artist-photographer. Thirty separate works are integrated into one live performance. Sponsored by the SF Museum of Art and 1750 Arch Street, Berkeley, 8 pm, SF Museum of Art, Van Ness/McAllister, Civic Center, SF, \$3.50/\$3 museum members, students and srs.

SOOTHSAYINGS of Steinem: Gloria Steinem, feminist and editor of "Ms.," talks about the future of the feminist movement and its implications for men and women. Proceeds benefit the Oakl. Women's Health Center, 8:30 pm, Foothill College Theatre, Foothill College, 12345 El Monte Road, Los Altos Hills, 948-8590, \$2.

friday 12th

SILENCE, PLEASE: Pancho Poor-mand performs pantomime, 8 pm, Mustard Seed Theatre, 432 Mason near Geary, SF, \$2.

AS YOU LIVE AND DYE, attend the lecture on dyeing fibers and fabrics by Edmund Teyrevsky, a dyer for more than 30 years, 8 pm, Fiberworks Center for the Textile Arts, 1940 Bonita Ave., Berk., 548-6030, \$1.50.

ENGAGING, ENCHANTING and two of my favorite films: "Murmur of the Heart," an enjoyable bit of French fluff about a mother-son relationship, and "Two for the Road," the only film I have ever seen with flashbacks that enrich rather than detract, Times Theatre, 1249 Stockton, SF, 362-3770, \$1.

► **'TIS THE SEASON** to be caroling, so reserve an evening caroling trip across Oakland's Lake Merritt on the mini-sternwheeler Merritt Queen. The schedule starts today. Departures for groups of 20 or more are at 6, 6:45, 7:30 and 9 pm, with an 8:15 departure for smaller groups. Call 444-3807 to make reservations. (Through Dec. 23.)

BLUES AND GOSPEL performed by Gwen Avery, former lead singer for Full Moon, 9 pm, Community Music Center, 544 Capp, SF, 647-6015, \$2.50/\$1.50 students.

AN OLD TWIST: The Evolution Art Institute presents its 3rd annual Country Christmas Faire in a barn transformed into an old-fashioned country store. Crafts, music, food, 6030 Roblar Road, Petaluma, (707) 795-5096, (Through Dec. 21.)

LET GEORGE DO IT: Both Georges, director Stevens and songwriter Gershwin, did. The memorable result was "A Damsel in Distress," a 1937 musical that revolves around Fred Astaire's mistaken notion that heiress Joan Fontaine is a chorus girl. Also on the bill is Howard Hawks' "Bringing Up Baby," the zingiest screwball comedy ever, Centro Cedar Cinema, 38 Cedar, SF, 776-8300, \$3/\$2 children and srs.